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THE

Art digest

119 #12

MAR 19 1945



Strip Tease in New Jersey by Reginald Marsh. Corcoran First Prize (See Page 5)

THE NEWS MAGAZINE OF ART

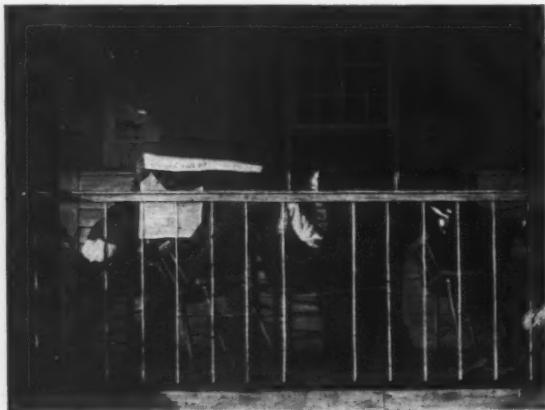
25 CENTS

19th Century American Paintings

E. WOOD PERRY, N.A.

1831-1915

EXHIBITION—27 AMERICAN GENRE PAINTINGS DURING APRIL
(ALL ARE FOR SALE)



"The Vanishing American." c. 1855. Canvas size 12" x 16".
Signed E. W. P. \$1200.



"Coach in the Country." Canvas size 14" x 23".
Signed and dated E. Wood Perry, N.A., 1898. \$750.



"Portrait of W. J. Linton." Canvas size 24" x 20".
Signed and dated, 1896. \$750.



"He Loves Me, He Loves Me Not."
Canvas size 28" x 22". \$350.

HARRY SHAW NEWMAN GALLERY AMERICAN PAINTINGS

150 LEXINGTON AVENUE at 30th STREET (THE OLD PRINT SHOP) NEW YORK CITY

PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Advice From a Collector

ONE OF THE MOST PLEASANT interludes I can recall between the recurrent and rather hectic periods known as "going to press" is an afternoon spent at the home of Sam Lewisohn, enjoying his friendly hospitality and his excellent art collection. Not only does Sam Lewisohn love art, but he can talk about it with the beguiling eloquence of the true lover. Also he can write, a gift well illustrated in his book, *Painters and Personality*. So, it was not surprising that Lewisohn's article entitled *Is There Chaos in Art?* in last week's *New York Times* proved very readable and controversial.

To his self-imposed question, Lewisohn answers "yes," pointing to the fact that accelerated transportation, narrowed boundaries have brought the peoples of the world into closer contact, with a resultant closer exchange of cultural ideologies. Air power has blasted the proverbial ivory tower; the national isolation that Mantegna, Rembrandt and even Cézanne knew is gone forever. There is international eclecticism, and a "hodge-podge" of unresolved aesthetics facing art lovers. Owing to the rapid contraction of time and space we have been changed overnight from citizens of a nation to residents of a globe."

What has led to this chaos? Lewisohn finds several developments to explain it. But first: "In art there is a swinging pendulum. The recurring sequence seems to be as follows: We start with an interest in subject matter, then get absorbed in aesthetic method, and then have a strong revival of subject matter. The point about our time isn't so much that there is change but rather the speed of it—the way taste has jumped from one principle to another, discarding its last id with such ease and abandon." The conflict has never been reconciled.

In this rip-tide of contending art fashions, the plight of the laymen, bedeviled by the intentional obscurities of the artist's aesthetic jargon, grows ever more desperate. And the art writers do little to help. Writes Lewisohn: "Determined to listen with an open mind to any new vocabulary, we are confronted with a tower of Babel. There are too many languages which we are asked to master." Here Lewisohn offers the following bits of 57th Street inner-circle chatter:

Rouault's medieval jewel-like idioms * * * *Klee's* whimsical metaphors * * * *Marin's* poetic shorthand * * * *Sterne's* rich solids * * * *Chirico's* metaphysical spaces * * * *Eilshemius'* flaccid lyricism * * * *Segonzac's* vibrant cadences * * * *Kuniyoshi's* lacquered rhythms * * * *Matisse's* color epigrams * * * *Kandinsky's* high-keyed color organ.

Further adding to the difficulties of the would-be art collector is the current unfortunate appetite for "sensation for sensation's sake." Art audiences "have shown a craving for something new just because it is new—like a child greedy for a new toy." This emphasis on innovation "has led to concentration on methodology for the sake of methodology. Books are now being written which discuss 'tilting planes,' 'spatial movement,' and 'dynamic tensions,' just as a little while ago there were books on 'dynamic symmetry.'"

Lewisohn, as a collector, insists on the importance of subject matter. He writes: "One indication of the 'phony' in art has been the fashion, since the days of the Impressionists, of

belittling the importance of subject matter. In the heyday of this vogue its proponents implied that a painting by Degas of a woman getting out of a bathtub was as important, if well done, as Tintoretto's *Crucifixion*. Is this not an overstatement of an aesthetic truth? In the greatest art not only the form and design are interesting but also the universal significance of the theme. This is not to deny that to a lover of painting a trivial matter powerfully treated by a master is infinitely more satisfying than a subject of wide significance handled by a tyro. But the great masterpieces combine epic subject matter with great design.

"Painting should be like a well-balanced individual, with character and substance, not merely form. It should not merely exploit some technical hobby nor serve as a medium through which the artist can exhibit merely his stylistic virtuosity. Forms should not be an end in themselves but be harnessed to the expression of some emotion taken from the life of the day."

What can be done to promote a better rapprochement between the producer and the consumer in art? Sam Lewisohn logically divides the responsibility among artists, the museums, the critics and the collectors. Too often the artist "prides himself that his inspiration is something 'happening' inside himself, in disregard of the outer world in which he moves." The museum can contribute by insisting on quality, and showing contemporary art "along side older masters so that a continuity between the past and the present is made more evident." The critic must be of independent mind and particularly "alert to the specious and the faddish."

But perhaps most important of all are the collectors: "They should keep training their eyes so that they can see for themselves and not through others' spectacles. They should give more of their emotions and use more of their own judgment, and surely not be swayed by prices on the Art Bourse. They should concern themselves more with what is quality in the best sense, not what is the current smart thing in art. In these ways they will do their part toward deflating fads and pricking foibles."

The above are wise words written by a man who knows most of the answers. They should aid the new collector in gaining the courage of his convictions.

* * *

SMALL IN AREA:—All too frequently overlooked among collectors is the simple fact that size in a painting has little to do with its intrinsic value. Of course, an extensive surface gives the artist greater opportunity, but some of the most famous masterpieces are small in dimension. This is the point Eloise Spaeth is trying to drive home with "The Little Show" she has arranged in the Modern Room of the Dayton Art Institute, comprising fine small canvases in the French tradition from Cézanne to the present day. Mrs. Spaeth, who was responsible for the controversial "Religious Art of Today" exhibition at Dayton last season, writes: "While the title of the exhibition stresses small size, in no instance has quality been sacrificed to dimension. I am merely trying to impress the fact that a painting need not be monumental in size to be great." Her exhibition proves the truth of her words.

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THE READERS COMMENT

Don't Fence Him In

SIR: I want to thank Maude Riley for her very interesting and arresting article about my exhibition. What she says about the persistence of Purism in my recent works is true—and it is true also I said, "No more purism!" But the purpose of it was to free myself of the accepted and accumulated purism in which they were trying to . . . "fence me in."

—AMEDEE OZENFANT, New York.

Open Letter to Georgia O'Keeffe

Dear Miss O'Keeffe—Not long ago As is my custom, I saw your show, Saw pelvis one and pelvis two, Bleached bones of white and sky of blue. Posterity will, no doubt, declare Your pelvic period very fair But I'd rejoice, Dear Miss O'Keeffe, If you'd return to flower and leaf.

—ROSALIE REES, New York.

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To March 31

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THE ART DIGEST is published by The Art Digest, Inc.; Peyton Boswell, Jr., President; Marcia Hopkins, Secretary. Semi-monthly October to May, inclusive; monthly June, July, August and September. Editor, Peyton Boswell, Jr.; Associate Editor, Josephine Gibbs; Assistant Editor,

Reverse English

SIR: In the Feb. 15 DIGEST there is an article by Ralph M. Pearson on Modern Art which, like so much that is written in an attempt to excuse Modernism, says nothing that cannot be reversed. If his tirade is read, substituting the word "traditional" for "modern" it makes a very sound statement.

—HAYNSWORTH BALDRY, Newton, N. J.

Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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Vol. 19, No. 12

Josephine Gibbs,
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Judith Kaye Reed,
Assistant Editor

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Maude Riley,
Contributing Critic

THE *Art Digest.*

PEYTON BOSWELL, JR., Editor

March 15, 1945

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Edna Marsh,
Advertising



Two Girls Outdoors: ISABEL BISHOP



Twin Lights, Rockport: JEAN LIBERTE

Corcoran Biennial Gives Good Cross Section of Our Contemporaries

WASHINGTON.—Despite a staff seriously depleted by the war, the Corcoran Gallery of Art has managed to assemble and hang a first-rate show, including 219 canvases, for its 19th Biennial Exhibition. The general trend is not as modern as in the recent Pennsylvania Academy Annual, although a number of abstract and surrealistic entries are to be seen. The Gallery's Director, C. Powell Minnigerode, in his introduction to the exhibition catalogue, keynotes the purpose of the Biennial: "...

To show contemporary American Painting as it actually is, and not as any individual or group might like it to be."

Doubtless, there will be those who will question whether or not this aim has been accomplished in the present show, but, assuming that it has, our painters are largely preoccupied with their country's landscape, as rural and city scenes cover a considerable portion of the gallery walls.

The prizewinners are representative of this phase of the exhibition. Reginald

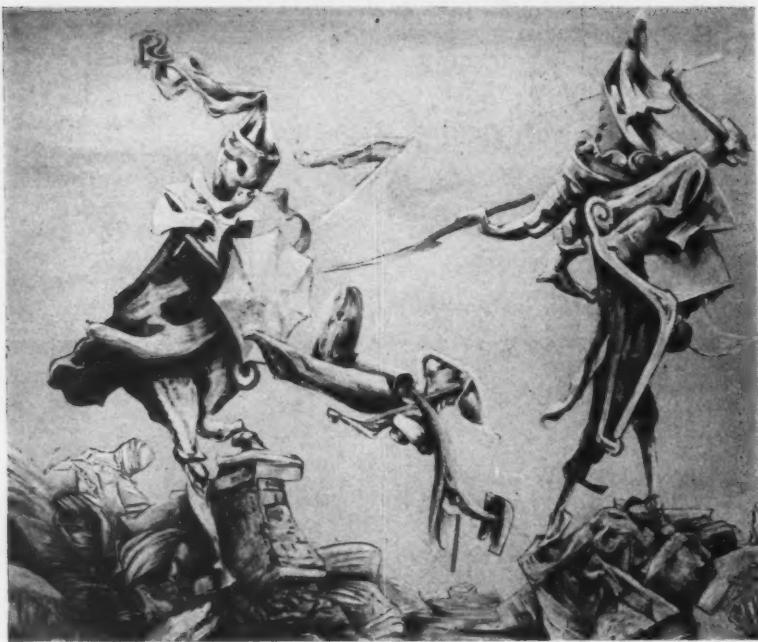
Marsh's *Strip Tease in New Jersey*, awarded the W. A. Clark Prize of \$2,000 and the Corcoran Gold Medal, depicts a seamy side of city entertainment, with its burlesque queen and her attendant admiring court. Unfortunately, the lady is not photogenic, and in the reproduction available the painting quality and textures that make this painting are somewhat lost. It is a good example of the 20th century Rowlandson's brush, with its nervous line belying the effort that went into its creation. The jury made no mistake.

Zsissley (Malvin Albright) was awarded the Clark Second Prize of \$1,500 and the Corcoran Silver Medal, for his reportorial *Deer Isle, Maine*. This selection is somewhat questionable, in your reviewer's mind, in the light of some of the other entries. Competent enough, it does not display the insight and emotional content to be found elsewhere in this exhibition.

The Clark Third Prize, along with the Corcoran Bronze Medal, went to Isabel Bishop for her *Two Girls Outdoors*, recently seen at the Midtown Annual. THE ART DIGEST, at that time, said, concerning the picture, that it, "demonstrates her penetration and ability to lose and find form."

Jean Liberte's highly romantic *Twin*
[Please turn to page 28]





The Bridgehead: KURT SELIGMANN

European Artists in America Surveyed

THE WHITNEY MUSEUM has given the remainder of this month and until April 11 to a museum-capacity exhibition of paintings by European artists who have come to America since 1938. Writes the Whitney's Curator, Hermon More: "From Colonial days it has been the genius of America to absorb foreign influences in art, and from these sources to develop distinctive national characteristics. The Whitney Museum has never tried to define art in the terms of a narrow nationalism, and we feel that this exhibition recognizes the international spirit which has played so important a part in American art of our day."

As the catalog lists 31 lenders to the exhibition, and as most of them are dealers, it can be comprehended even by those who dwell outside New York (the city to which these artists have come and at the hands of which they have enjoyed wide exposition) that the Whitney show is in the nature of a résumé of what has passed in review in recent years on 57th Street.

Tristan and Isolde: SALVADOR DALÍ. On View at Whitney Museum

Those most conversant with exhibitions of modern art in New York may look upon this exhibition as an opportunity to weigh—as on a final balance sheet—the extent of the meaning, or "enrichment" as we have grown to call it, these artists of 12 nations have brought to our shores. I hope the consensus will not be that the contributors have brought trimmings only, and few cornerstones. But this is the impression the exhibition gave me, although I was surely unprepared for it. The men represented here have afforded me some of the most gratifying moments in the myriad visits to art galleries my calling requires. Their new forms, refreshing thought, foreign points of view and un-native explorations are the red-letter punctuations to almost any week of art viewing in this American city.

But today, at the Whitney, it all appeared so transitory, so tricky, so little related to the pursuance of life. Yet this is not a blanket statement for there are represented here artists of 12 na-



tionalities and the paintings shown date back to 1936. They cannot be lumped and no pronouncement is possible. Perhaps the pertinent observation to make is that all these matters had looked better sandwiched in between the more earthy expressions of American art. Isolated, they are as cocktails without dinner, an invitation without an escort. I miss at the Whitney, in other words, the everyday, comforting, conventional and substantial facts of life that give meaning to the fanciful highlights without which life would be indeed very dull.

To be more specific, there are shown paintings by Matta, Masson, Léger, Ernst, Chagall, Dalí, Hayter, Helion, Tchelitchew, all of which have been featured before in sometimes knock-out exhibitions. They are grouped so that each artist has a corner, or section, to himself. The space occupied by Matta is the most handsome of all. Excellent paintings are shown and an opportunity is afforded to compare these paintings of 1942 to '44 with the new Mattas presently shown by Matisse (see page 13). Ernst, too, is fittingly displayed with some of his most important paintings and with three enigmatic sculptures.

Stanley Hayter's engravings are impressive in their dynamic lines and fine inky values. They do not relate very much to his recent paintings—but these are shown separately. One gets a before-and-after view of Jean Helion (abstractions of no object, to abstractions of persons) but that wall is dull indeed. Donati faces Matta, to the former's complete undoing. Chagall shares a room with Masson to the detriment of both. Their colors and conceptions are totally different—yet in company of each other, the Russian and the Frenchman blend in mutually suicidal harmony. Tchelitchew's *Hide and Seek* was brought over from the Modern and in different light it is a slightly different experience. It is only one of eight paintings and drawings by the surrealist shown; and there is little relation between the smaller items and this *chef d'œuvre*.

Shades of Dadaism come into this report from all nations in the circumstance of "objects" by Breton and Duchamp; Dalí-ism lapses wan and pale through the scraps of examples by this one-time king of surrealists parcelled out among the galleries; Léger's *Plongeurs* have the entrance gallery to themselves in a static grouping of well-known works.

Kurt Seligmann and Yves Tanguy account for moments of clarity with their crystal-clear atmosphere of never-never lands—both represented by enough of the best things they have shown to command respectful attention. The sculpture gallery contains works by Jacques Lipchitz and Zadkine, among others.

Other artists among the Europeans in America shown at this time are: Herbert Bayer, Cristofanetti, Floch, André Girard, Eric Isenburger (the last three lending the main notes of charm and naturalism in the show), Kisling (with garish colors in fruit and portraits), Mané-Katz, Molzahn, Mondrian, Ozenfant, Rederer, Scharl (a Bavarian of truly intense emotion, matched by color), Julius Schulein (whose landscapes look Woodstocky and at home in the Whitney), Theony, Tischler, van Leyden and others not catalogued.—MAUDE RILEY.

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Grappling the Lost Anchor: HARRISON CADY



The Bath: GRETA MATSON

National Academy Opens Annual—Non Members Take Ten Prizes

THE 119TH ANNUAL EXHIBITION of the National Academy, now on view, contains several hundred paintings, sculpture, watercolors and prints. Its principal impression might be phrased in Gertrude Stein terminology—it is a large show as a show it is large, for there does not seem to be a great deal to record about it specifically, except that as a whole it is not inspiring.

Perhaps, its lack of interest may be the war—not that there are many actual subjects of war—for the oppression of spirit which is now universal may well destroy the *élan* vital of the artist. There appears to be a prevalence of melancholy color mingled with some garish notes that stand out the more strikingly against the prevailing sombreness.

There are, of course, good paintings which should go on record. Among the figure pieces a notable one is *The Bath* by Greta Matson, awarded the Altman prize (\$500). It is a nude turned from the spectator, not alone plastically sound, but furthermore endowed with resiliency of contours and a sense of bodily tension. *Boys with Pigeons* by Max Wilke is a figure canvas possessing animation and appealing presentation. *Portrait of a Young Woman* by Kenneth Hayes Miller; *West Indian* by Guy Pene du Bois; *Young Woman Combing Her Hair* by Randall Davey; the massive form so ingeniously integrated into design in *A Fisherman's Dream*, by Alfred Crimi; *General Joseph W. Stilwell* by Howard E. Smith; *Capt. Thomas R. Starratt* by Ernest Ipsen; *Dressing Room-Clowns* by Samuel Brecher; and *The Artist's Wife* by Jere Wickwire are portraits and figure pieces specially noted for varied forms of excellence.

Among the landscapes and figures in landscapes to be commended are: Hilde Kayn's *The Healer*, which escapes the anecdotal through its emotional warmth as well as through its qualities of fluent brushwork and effective design; *East Side* by John Grabach, a skillful weav-

ing of a tenement scene into coherent impression with admirable placing of shapes and relation of dark and light masses; Louis Di Valentin's *Bar Room*, in which wavering forms and hazy atmosphere give one that possibly-one-too-many sensation; the striking clarity of color and personal design of *Ullapool, Loch Broom*, by Teng Chiu, and Louis Bosa's colorful *Rising Moon*.

Further figures in landscape marked by imaginative rendering as well as good painting are: *Return to the Mines* by Sgt. Henry Gasser; *Commuters* by Jane Cassidy; *Summer Pasture* by Phil Paradise, (the *dramatis personae*, horses); *Los Angeles Monday* by Oscar Van Young; *School is Out* by Lionel Reiss; and particularly, the enchanting

color and rhythmic design of *Kit's Skating Party*, by Harry Leith-Ross.

Most of the still lifes are expansive. *Bouquet d'Amour* by Alicia Sundt Motts (Obrieg prize) comprises lilies, roses, pansies, more lilies, cupid figurines and a balcony and landscape thrown in. Other canvases that include fruit, flowers, china, glasses to a surprising extent are *Luster Pitcher* by Mildred Hicks; *George Lane's Yellow Roses* by Furman Finck, while *Still Life*, by Gladys Rockmore Davis contains the most gargantuan vegetables ever seen outside of a seed catalogue cover. In all of these works there are beautiful passages of painting, but enough is enough! *Milkweed* by Nicola Ziroli, in its stark simplicity and tasteful arrangement; the delicacy of the individual flowers and the concentration of design in *Old Fashioned Bouquet* by Anne Warner West, or the fluent, yet bold design of *Guitar with Flowers*, by Albert B. Serwazi form a striking contrast to the overloaded pieces.

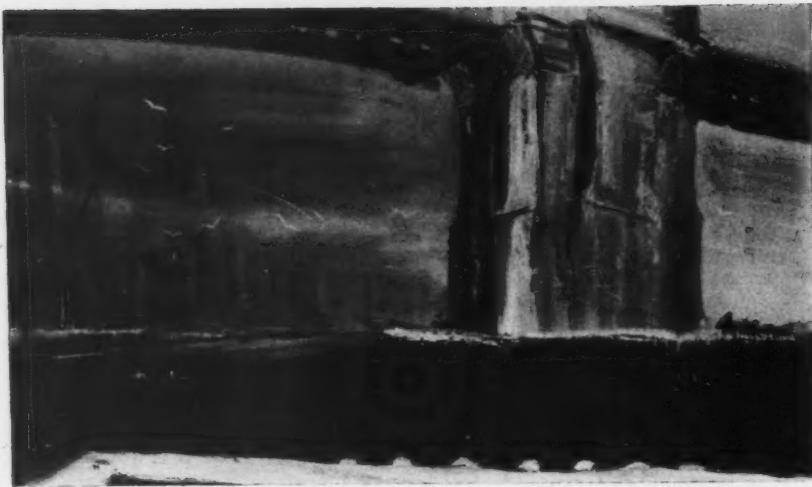
As to prizes, ten of the twelve awards went to non-members. Two have been mentioned. *Miners' Wives* by Eugene Higgins (Clarke Prize \$100) is poignant, but too somber in color; the Edwin Palmer Memorial Prize (\$300) awarded to *Grappling the Lost Anchor*, by Harrison Cady with its big rhythms, rich color pattern and sound composition, is one of the arresting canvases.

Other sculpture which deserves commendation is by Max Kalish; Joe Brown; Ruth Brassler; Cornelia Van A. Chapin; Beonne Boronda; Gaetano Cecere; Pietro Montana; Henry Rox. And to the list of noteworthy painting exhibitors should be added the names of Harry Hering; Kenneth Washburn; Whitney Hoyt; Sgt. Herman Maril; Kenneth Bates; Junius Allen; Andrew Winter; Carl Gaertner; Leon Dabo; J. Connaway; Frederic Knight; Maud Mason; Sol Wilson; Dorothy Ochtman; Mary Gray. Exhibition is open until April 3, from 1 to 5 p.m. daily, Sundays included. Admission 25c.—MARGARET BREUNING.

National Academy 119th Annual Prize Winners*

CLARKE—Eugene Higgins (N.A.), for *Miners' Wives*.
ALTMAN LANDSCAPE—James W. Kerr, for *Jersey Junk*.
SALTUS MEDAL—Stanley Crane, for *Bach*.
SPEYER—Frederick Harer, for *Chinese Gander*.
OBRIG—Alicia S. Motts, for *Bouquet d'Amour*.
TRUMAN—Michael Matera, for *Lambertville Station*.
CARNEGIE—Isabel Bishop (N.A.), for *Gina*.
PROCTOR—Walter Rotan, for *Yvonne*.
BARNETT—Mary Rand Birch, for *Marimba*.
ALTMAN FIGURE—Greta Matson, for *The Bath*.
WATROUS MEDAL—Nina Winkel, for *Burden*.
PALMER—Harrison Cady, for *Grappling the Lost Anchor*.

*Ten of the twelve prizes were awarded to non-members. The three Haligarten prizes were reserved until after the war "because of war conditions and lack of competition," the Academy announced.



Under Brooklyn Bridge WILLIAM THON

Cincinnati Puts the Critic on the Spot

By Walter H. Siple

WHY SHOULDN'T the art critics select an exhibition? In the past they have expressed, with a variety of intonation, their hope and skepticism concerning the health of art as it was illustrated in the annuals throughout the United States. They should be given the opportunity, by selecting pictures, to point the way, to suggest categories of good, better and best, and to explain what should be expected from the world of creative art. Furthermore, as jurors, the critics have real qualifications. They are constantly looking at pictures; they are scattered throughout our country and represent different regions; they are trained in the tradition of criticism, and because of their professional experience, they should be unprejudiced and reasonable. Naturally, as in any other profession, there are degrees of ability. In other words, I have felt for some time that the art museums should invite the critics to select an American Annual.

Last June the Cincinnati Art Museum invited each of ninety-two art critics on magazines and newspapers in the larger cities throughout the United States to select two paintings by American artists in oil or watercolor for our Annual Exhibition of American Art. We asked that the work be by living artists and painted within the last five years. We also expressed the hope that critics would select work from their own regions. Physical and financial limitations made it necessary to restrict the number of pictures chosen and to omit free-lance critics and authors of books of art criticism. The correspondence engendered by this invitation was, without a doubt, the gayest in which I have ever participated. Most of the critics expressed enthusiasm for the idea. A few were fearful of selecting only two pictures. When the final tally was made, fifty-seven critics participated, representing twenty-six cities in eighteen states.

One contributing critic said very clearly what a number of them seemed to feel: "My first reaction to the idea was one of dismay. How could a critic, situated in New York City, arrive at the decision of 'which two' artists he

believed merited sponsorship above all others? I would say that always when asked to name 'the best ten' or best any small group of living American artists, I have replied that for me there is no 'best'—as each of a great many artists is important to the life of painting to the extent that he contributes to the whole. It was easier, too, to name ten specific pictures whose power never fails, on repeated encounter, than to name ten artists on whom I would vote as the outstanding figures in art. So, should I agree to join the critics of America in selecting paintings for your annual, I would enjoy the privilege of picking a work by each of two New York artists with whose work I am well acquainted, neither of whose names you are likely to know, neither of whom has been shown in anything near a proper relation to the strength and worth of his productions. I should be proud to sponsor personally these two men and enjoy my part a great deal more than if I sent you favorite sons of the exhibition world."

From the West Coast came the fol-

Minor Tragedy: ALEXANDER BROOK



lowing: "You have invited all art critics to break down and confess by sending the works they like to your exhibition. May I have some emotions, including a wave of congratulations . . . It's splendid. The art critics are now on the spot. May I suggest that you keep the Cincinnati art critics out of it, so they will be free to give us hell if they don't like what we send in?"

A provocative theme was suggested by this letter: "The show piques even my hardened curiosity, although for reasons, I fear, more negative than positive. My opinion of critics is not overly high; when not heirs of varnished ignorance, most of them are addicts of sycophancy and mental laziness. But even so, they rarely outdo the aesthetic astigmatism achieved by artists in judging the work of their fellows."

Now for the exhibition itself. Certain facts, I think, are pertinent to an understanding of any significance the show may have. One hundred and six artists are represented and, surprising as it may seem, only six artists were chosen by more than one critic and none was chosen by more than two. Hobson Pittman was selected by Dorothy Grafly and R. Edward Lewis; William Thon, by Margit Varga and Edward Alden Jewell; Zoltan Sepeshy, by Helen Bower and Florence Davies; Charles Howard, by Alfred Frankenstein and Squire Knowles; Andrew Wyeth, by Helen Comstock and Lawrence Dame; Ben Shahn, by John D. Morse and Robert M. Coates.

Furthermore, there is a noticeable lack of what the critic quoted above calls "favorite sons of the exhibition world." According to present addresses, the artists come from eighteen states. I feel that no important deductions can be drawn from this distribution beyond the fact that artists, or perhaps we should say art critics, seem to be thickest where the population is thickest. It is significant that thirty-three of the artists were born in Europe and of these eighteen received their training in Europe and fifteen came to the United States in their youth and were trained in this country. Of the native born artists, forty-eight were trained in this country and only three or four received all of their education in Europe and some forty odd were trained entirely in America. I doubt if this would have been true a generation or so ago.

The current show is the most varied in character and the most widely representative from a regional point of view of any American Annual we have ever had in Cincinnati. It runs a generous gamut from simple naturalism through Sargentian impressionism, French impressionism, post-impressionism, expressionism, to abstraction and surrealism. There is little primitive painting, either honest or simulated and practically no folk art. Pretty sentimental canvases are in the minority.

The fact that we are living in an angry world is noticed in only one of two pictures with war content and a few demonstrating social consciousness. For example Julio de Diego's *Delaying Stand Below the Mountains* is a vigorous semi-abstract representation of war in sombre colors, and Samuel Rosenberg's *Bread* compels attention by

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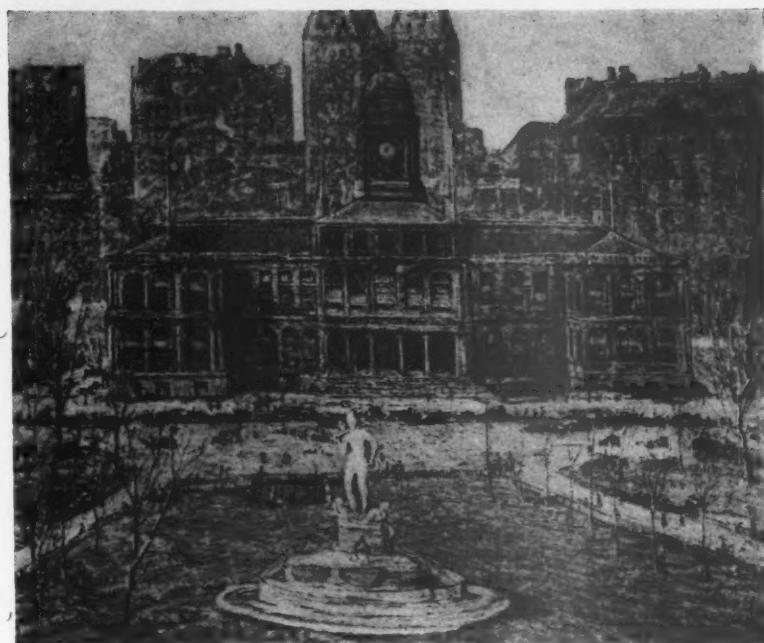
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The Critics' Choice

BELOW ARE LISTED the artists selected by the 57 art critics who co-operated with the Cincinnati Museum in picking its current American Annual. It's a touchy subject, but we thought you would like to know. Remember, we were each limited to two paintings.

Royal Cortissoz of N. Y. *Herald Tribune*—Alexander Brook and Jon Corbino
Edward Alden Jewell of New York *Times*—Walter Housner and William Thon
Carlyle Burrows of N. Y. *Herald Tribune*—John Carroll and Ogden M. Pleissner
Howard Devree of New York *Times*—Russell Cowles and B. J. O. Nordfeldt
Maude Riley of *The Art Digest*—Conrad Albrizio and Boris Margo
Peyton Boswell, Jr., of *The Art Digest*—Revington Arthur and Julian Binford
Robert Coates of *The New Yorker*—Stuart Davis and Ben Shahn
Margit Varga of *Life*—Julio de Diego and William Thon
John D. Morse of *Magazine of Art*—Lionel Feinger and Ben Shahn
Alfred Frankfurter of *Art News*—John Hartell and Walt Kuhn
Rosamond Frost of *Art News*—Milena and Josef Scharl
Emily Genauer of N. Y. *World-Telegram*—Manfred Schwartz and Max Weber
Harry Bull of *Town and Country*—Loren MacIver and Pavel Tchelitchew
Hilda Loveman of *Newsweek*—Peppino Mangravite and Nahum Tschauder
Moses Soyer of *The New Masses*—Moses Soyer and Raphael Soyer
Helen Comstock of *Connoisseur*—Andrew Wyeth and Andrew Wyeth
Clement Greenberg of *The Nation*—Arnold Friedman and Jackson Pollock
Arthur Millier of Los Angeles *Times*—Boris Deutsch and Henry Lee McFee
Dorothy Grafly of *Art Outlook*—Abraham P. Hanks and Hobson Pittman
H. L. Dungan of *Oakland Tribune*—Peter Blos and Maurice Logan
Herman Reuter of *Hollywood Citizen-News*—John Decker and Dan Lutz
Alexander Fried of *San Francisco Examiner*—Irma Engel and Antonio Sotomayor
Alma M. Cook of *San Francisco Herald-Express*—Nicolai Fechin and William Wendt
Kenneth Ross of *Pasadena Star-News*—Ejnar Hansen and Clarence Hinckle
Alfred Frankenstein of *San Francisco Chronicle*—Charles Howard and Dong Kingman
Squire Knowles of *Cal. Arts and Architecture*—Charles Howard and George Post
John K. Sherman of *Minneapolis Star Journal*—Dewey Albinson and Mac LeSueur
Alice B. Warner of *New Haven Register*—Charles A. Ayers and A. Lingwood Burgess
Dorothy Adlow of *Christian Science Monitor*—Hyman Bloom and Nathaniel Jacobson
Elizabeth Poe of *Washington Times-Herald*—Mary Bradley and Margaret C. Gates
Grace V. Kelley of *Cleveland Plain Dealer*—Mary S. Brooks and Henry G. Keller
Patricia Peck of *Dallas Morning News*—Jerry Bywaters and Everett Spruce
Douglas Naylor of *Pittsburgh Press*—Clarence Carter and Louise Pershing
Ernest Heitkamp of *Chicago Herald-American*—Francis Chapin and Kenneth Shopen
Lucille E. Morehouse of *Indianapolis Star*—Randal Coats and Donald M. Mattison
Harry Burke of *St. Louis Globe-Democrat*—Fred Conway and Tanasko Milovich
Eleanor Jewett of *Chicago Tribune*—Averil C. Conwell and Charles P. Killgore
Lawrence Dame of *Boston Herald*—Giglio Dante and Andrew Wyeth
Alfred Morano of *El Palacio* (Santa Fe)—Randall Davey and Raymond Jonson
Walter Merkl of *Worcester Telegram*—Koren der Haroontian and Frank O. Porsman
Zora Unkovich of *Pittsburgh Sun-Telegraph*—Everett Glasgow and Margaret E. Jensen
Frances Stover of *Milwaukee Journal*—Marshall Glasier and Robert von Neumann
Cherry G. Lyford of *Cincinnati Times-Star*—Reginald L. Groome and Herman H. Wessel
Amy H. Croughan of *Rochester Times-Union*—James D. Havens and Milton W. Holm
Alice Lawton of *Boston Post*—Aldro T. Hibbard and Glenn MacNutt
Frances Bryson of *New Orleans Item*—Alberta Kinsey and John McCrady
Walter E. Baum of *Philadelphia Evening Bulletin*—Harry Leith-Ross and Albert Serwazi
Milton Widder of *Cleveland Press*—Wray Manning and Sandor Vago
Jeanette Jena of *Pittsburgh Post-Gazette*—Carolyn McCreary and Samuel Rosenberg
Leila Mechlin of *Washington Star*—Eliot O'Hara and Ruth Safford
R. Edward Lewis of *Philadelphia Inquirer*—Hobson Pittman and Elizabeth Sparhawk-Jones
Warren W. Brown of *Gardens, House & People*—Stanislav Rembski
Helen Bower of *Detroit Free Press*—Zoltan Szepsy and Sarkis Sarkisian
Louise Bruner of *Cleveland News*—Rolf Stoll and Paul B. Travis
Mary Alexander of *Cincinnati Enquirer*—John E. Weis and Carl Zimmerman



City Hall: ERNEST LAWSON

Ernest Lawson Through Fifty Years

THE DEVELOPMENT of Ernest Lawson, once heralded as one of the greatest American landscape painters and pioneer Impressionist on this side of the Atlantic, is admirably shown in a score of pictures now on exhibition at the Ferargil Galleries (through Mar. 18). Organized in co-operation with the Macbeth, Milch, Babcock and Kraushaar Galleries, the exhibition spans 50 years' production, and although not chronologically arranged, provides a good opportunity for the careful tracing of a long career.

Earliest picture in the show, *Old Mexico*, dates back to 1890, when the 17-year-old artist was working as a draftsman for an engineering firm in Mexico City. Painted in dark, smooth palette, it bears little resemblance to his future painting. Next youthful work, *Harlem Shacks*, was painted about 1898, after Lawson had studied with J. Alden Weir and John H. Twachtman in New York and observed the Impressionists in Paris. The palette knife technique had already been adopted, but it is not until we come to *Bright Harbor*, painted about 1905, that we recognize a work as typical. One of the most appealing pictures in the show, it has in essence the jewel-like color which Lawson later keyed to rich orchestral splendor.

The period between the completion of this work and the beginning of the later phase in the middle-1920's is represented by 10 paintings, including a pale *Hudson Scene*, in which the form emerges gently from the yellowish fog; the similarly Monet-like *Harlem Snowbound* and *Near Fort George* through to the *Skating Pond*, in which the color has already deepened but is not yet as strongly interwoven.

Marking a kind of break—if an artificial one—between these works and the later, brighter ones are two small, brooding canvases painted in 1924 during a summer at Peggy's Cove in Nova Scotia. These are dramatic works, shar-

ing something of the mystery of Ryder.

Painted the same year but belonging by mood to the later group is *Spring Tapestry*. This painting, together with *Fort Tryon* (executed about 10 years later), represents the elder Lawson, when the line of form had become more insistent and his purples, blues, whites and oranges had become rewoven into a gorgeous tapestry. These are no longer skillful applications of French Impressionism to the American scene but original, personal expressions of a fine artist.—J. K. R.

Out of the Past

AN EXHIBITION designed to tickle art students and the general public, as well as pay tribute to a fine school, is the Art Students League's current show, "A Glimpse Into The Past," which presents the student efforts of many prominent artists.

Frank V. DuMond and Kenneth Hayes Miller, both veteran League instructors (DuMond is currently teaching his 50th year) are represented by the most students. Paintings executed by former DuMond pupils include works by Mortimer Wilson (1929), Eugene Speicher (1905, 1907), Dimitri Romanovsky (1909-10), John F. Carlson (1902), Raymond P. Nielson (1911), Howard Renwick (1907), and Ethel Katz (1920) and Louis Bouche. Miller students include Sterling Westerlund (1926), Lynn Faust (1925), Ferol Sibley (1918) and Douglas Gorsline (1935).

Other League alumni represented and their instructors are: Sidney Dickinson (William M. Chase, 1910); Stuart Edie (Boardman Robinson, 1928); Will Barnet (Graphics, 1932), Harry Sternberg (Bridgeman 1918, 1920); and Robert B. Hale (McNulty, 1935). Among the former students are five who are now teaching future artists: Bouche, Katz, Barnet, Sternberg and Hale.—J. K. R.



Wolves: C. S. PRICE

C. S. Price, Modernist, Comes Out of the West

Two's a COMPANY and three's a crowd. The East has been a little slow to wake up to the fact that the Northwest is now producing some of our most original and creative art. But with C. S. Price added to Mark Tobey and Morris Graves, it begins to look as though it might be a mistake to write the latter two off to isolated accidents so far as geography is concerned. The work of this trio is anything but regional in content; it might as well be produced in Timbuktu as Tacoma. The chief common denominator is that it springs from an inner and subjective rather than an outer and objective eye.

The first New York exhibition of paintings by Price, at the Valentine Gallery through this month, is pretty exciting fare. With the exception of one canvas included in the Romantic show at the Modern a couple of years ago (it was promptly sold to the Detroit Art Institute), and one or two displayed in Valentine groups, this 71-year-old experimenter is new to the East. Brought up on a ranch in Wyoming, Price started carrying sketch pads in his saddle bags at an early age, later made his living for many years by illustrating Western stories. One would never guess it from looking at the richly pigmented abstract and semi-abstract canvases now hanging on 57th Street.

Technically, the first thing that strikes one is paint quality and surface texture. For the most part Price uses a palette knife, laying one fine color on another with just enough showing through to give opulent beauty. Recognizable forms are simplified and abstracted down to fundamentals, but one feels that the artist knows every muscle in the "critters" he records—their every gesture is so right. But it is in getting at a sort of spiritual essence of a subject—be it *Adobe Houses*, mountains, the predatory gleam behind the eyes of

Wolves or a *Journey at Night* (Flight into Egypt)—that this painter has something over and above the usual to offer. When he misses, he misses by a long way, but *In the Mountains*, *Deer*, *Cattle by the River*, and those mentioned above are among the handsomest and most satisfying canvases seen hereabouts for a long time.—JO GIBBS.

Arrived From Mexico

HAVING JUST RECEIVED a shipment of new graphic prints from Mexico, the Weyhe Gallery has put on a spirited exhibition of black and white and colored lithographs by young Mexican artists, on view through March 31. These artists, like their better known predecessors—Orozco, Siqueiros and Rivera—are primarily concerned with the brutality of modern living and the poverty and injustice of their own social system.

Most powerful artist and leader of the group of a dozen exhibitors is Dosamantes, whose two grim prints *Dead Girl* and *War* belong among the most terrifying war scenes recently produced. Both prints gain in impact by showing the victims during the moment of instant death. *Boys Sleeping* by the same artist is also a moving work.

Similar in strength of concept and simplicity of execution is Mendez' *Deportation to Death*, another memorable print. Other artists well represented in the exhibition are Anguiano, who shows Mexican national types together with prints of social protest; Escobedo, who divides his exhibits between decorative studies of fisherman and war-inspired prints; Bracho, a teacher in an Indian school, who draws Indian life with force and robustness; Zalce, another illustrator of the social scene, and Kohn, who shows colored lithographs of women drawn in gentler style.—J. K. R.

The Eye-Spring: Arshile Gorky

IT MAY BE that these profound interpretations one encounters more and more as accompaniment to art exhibitions are the attempt of intellectuals to arrest the course of emotional reaction to the arts which, quite as naturally as to events, hold ascendancy nowadays. Thinkers have come forward recently and undertaken to rationalize art for the romantic ones or, as André Breton calls them, the "easy-going amateurs seeking meager rewards."

As an art interpreter, Breton apparently feels that an emotional spontaneous response, or an immediate, unreasoned embracement of an appealing work of art, is a deplorable proletarian manifestation. He evidently considers it a calling to show the way to higher thought, to a deeper, more "profound state of mind" for both the artist and the appreciator of art. But I'm afraid both of them will be confused by Breton's attribution of profundity to paintings by an artist who rejects all intellectual recognition of subject and loses his un-literary compulsions in a debauch of emotionalism. Literary interpretations seem to suit surrealism better.

Arshile Gorky (shown at the Julien Levy Galleries, through March 31) is painting incoherent "accident" pictures (and don't try to deny this because a good percentage of the areas of his new paintings are running drips of turpentine), which it is said he paints in direct contact with nature—sitting down to paint *before her* and then treating her as a cryptogram. He "decodes nature to reveal the very rhythm of life," it is told.

Now it is obvious that to do this Gorky agonizes quite a lot, emotionally. Whatever he has put in these paintings was come by through the antennae and not through the exercise of reason. And it is not projected by any recognized conventions of communication. He has painted what he felt when contemplating a milkweed, a flowery mill, a dervish in a tree, the leaf of an artichoke turned owl, and his mother's embroidered apron.

It is also obviously true that those who look upon Gorky's paintings do not go then to the mill, the milkweed, the tree, in order to share his profound findings with him. They go from the pictures to their own pack of sensitivities. And if nothing happens, that painting then dies on the vine for them.

Of what value is it to the artist or to ourselves, the untutored in subtleties, that Breton calls Gorky "the Eye-Spring" and states that Gorky is "for me the first painter to whom the secret has been completely revealed"? What's the secret? He doesn't say. Snobbery in the arts has surely reached its height!—MAUDE RILEY.

Modern Dutch Art in Newark

The exhibition of Modern Dutch Paintings, organized in collaboration with the Netherlands Government under the patronage of H.R.H. Princess Juliana, is being shown at the Newark Museum through Mar. 25.

The Art Digest

Not Enough Wives

OVER AT 460 Park Ave. Gallery the Art Director's Club has hung its annual exhibition of members' spare-time Sunday painting, "The Art Director Paints His Wife," on view through Mar. 17. In addition to the portraits in watercolor, oil and charcoal, the members, evidently not having enough wives to fill the three rooms of the gallery, have added sketches of their cats, children and parents, together with impressions of Coney Island, New England and other colorful places.

Outstanding among the portraits are Lester Rondell's *Practice*, a large canvas painted in thick pigment with emphasis on warmth and solidity of form; A. Halpert's somewhat Italianate portrait of *Gusta*; Lester Beall's characterization of *Joanna* (who might very well be saying "Oh, Daddy, what are you doing?"); James D. Herbert's *Portrait of Mother*, one of the most ambitious and formal portraits of the group; Tony's Palazzo's breezy watercolor, *Philomena Clara-Theresa*; Ralph Mutter's appealing figure of *Grace* at the seaside; Sanford E. Gerard's watercolor portrait, *Pettie*; Adolph Treidler's ink *Portrait of Shum Lau*; Lejaren A. Hiller's fresh *Sketch of Wife*; Al Weisz's good watercolors, *Clara* and *Martin*, and Gene Heiffel's oil of *Betty*.

Among the land, sea and cityscapes we particularly liked Loren B. Stone's loosely brushed *Katabasis*; Rondell's big *Ely Ave., So. Norwalk*; Sgt. Arthur Weithas' windblown picture of *Canton Island*; John A. Wedda's *Sunday Riders*; Harry Rocker's *Coney Island* and Deane Updegrove's *Storm Valley*.—J. K. R.

Kensett Is Selling

They really mean it. Harry Shaw Newman reports that the current revival of interest in the Hudson River School goes a good deal deeper with the public than just looking. During the recent Kensett show at his gallery, most of the paintings on the walls and three-quarters of the Kensetts he had in stock were sold.

Practice (Wife and Son): LESTER RONDELL. At 460 Park Avenue



Apple Tree Pond: GEORGE PICKEN

Romantic Realism of George Picken

AFTER AN ABSENCE of a few years George Picken has returned to the Rehn Galleries with a showing of recent landscapes, florals, portraits and seascapes that are packed with good, solid paint quality and rich, rewarding color. Dominating the room is a large *Apple Tree Pond* (see reproduction). This is lush, romantic landscape painting of a kind not often seen on 57th Street these days. Large areas of greens, blues and yellows, bathed in warmth, are contained in forms which are broad and clear but not precisely defined; and the small patches of reddish earth and other spots of contrasting color give the painting an exotic quality which is nevertheless harmonious with the American scene.

Other fine outdoor pictures are *Late*

Summer painted more sharply than *Apple Tree Pond*; *Casco Bay*, notable in its interpretation of the familiar Maine coast, its variety of rock tones and clear freshness of water; *Flame Thrower*, an effective impression of an Army training scene, and *Daybreak*, which reveals the morning activity of a couple of long beaked birds in their zoo habitat.

One of the few interior scenes in the exhibition, *Summer Cottage*, is one of the best canvases. Painted in thinner pigment and with greater emphasis on linear form, it is also more conspicuously composed. Color quality here is achieved through skilled use of tone rather than from chromatic contrast. And no sign of the heavy handedness which mars other works—such as the clumsy weightiness of the clouds in some of the East River paintings—is evident here.

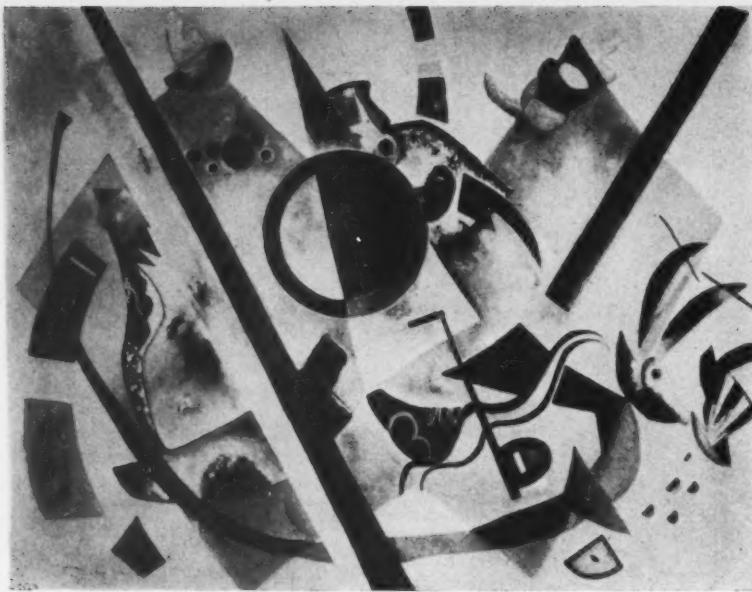
Also included in the exhibition is a group of smaller pictures, composed of sensitive portraits of children and flower studies—the latter successful essays in exuberant color.—JUDITH KAYE REED.

Rattner in Philadelphia

Abraham Rattner, who recently won the Temple Medal with his brilliant, semi-abstract *Kiosk* at the Pennsylvania Academy's 140th Annual, is currently holding a show at the Art Alliance.

The paintings now on view in Philadelphia reflect the artist's reaction to a world at war. "More than social comment," the Alliance directors state, "the works present a vibrant, emotional revulsion against crassness, cruelty, and resulting strife, expressed as much by his choice of colors as by the dynamic character of his composition." A camouflage artist during World War I, Rattner tried unsuccessfully to enlist in the French and American armies in this conflict.





Multicolor Circle: WASSILY KANDINSKY (Yale Univ. Collection)

Honoring the Memory of Wassily Kandinsky

WASSILY KANDINSKY, painter and writer, was born in Moscow December 5, 1866; he died in Paris December 17, 1944. The Museum of Non-Objective Art, which owns the largest collection of Kandinsky paintings in America, is holding a Memorial Exhibition for the Russian artist which will continue from March 15 to May 15. The present museum building, at 24 East 54th Street in New York, is to be replaced by a modern-design building for which Frank Lloyd Wright is preparing plans. The intended location of this post-war structure, to be dedicated to the memory of Kandinsky, is on Upper Fifth Avenue.

The current exhibition contains 227 paintings. Lenders include the Art Institute of Chicago, which has a sizeable collection, Yale University, the Miller Company of Meriden, Conn.; Duncan Phillips of Washington, the Walter Arensbergs of California. Other collectors and dealers supplying numerous paintings are: Karl Nierendorf, Princess Zalessky, Mrs. Stanley Resor, William Dieterle, and Baroness Hilla Rebay, director of the Museum, who has a private collection of Kandinsky's work.

The enthusiasm with which Mme. Rebay has supported and advocated Kandinsky as "the first artist who eliminated objects from the contents of his paintings" is reflected in her memorial presentation of his work. She has collected his writings—a great body of work—and a complete list of his works and their situations. She plans a three-volume publication of these matters at an early date. Meanwhile, a 120-page catalog, accompanying the exhibition, contains selections from Kandinsky's writings, including his *Text Artist*, published in Moscow in 1918—an autobiography running for 24 interesting pages. Other articles on Non-Objective painting are supplemented by an essay on the artist's life written by the Baroness who quotes from Kandinsky's letters to her.

Kandinsky's enormous influence on the art of his day and the main facts

of his life were treated in these columns at the time of the modern artist's death (see ART DIGEST for Jan. 1, 1945). We quote a passage from his own story, as a reminder of the creed Kandinsky established in his 30's and which gained such force that it resulted in the establishment of this museum for the exclusive advocacy of subjectless painting:

"Many times I used to paint the much-ornamented churches of Basil the Blessed, the Uspensky cathedral, and Tyrolese and Bavarian chapels—not going into detail, but applying the colors with such force that everything was submerged by their vivid pattern. In this and many other ways I strived to capture my inner impressions, to define and incorporate them in my art.

"... Using the tendency of a painted

Beige Gray: WASSILY KANDINSKY



object to lose much of its form and identity to the general composition of a picture, I gradually acquired the gift of no longer noticing the given object, or, at least, of overlooking it.

"Much later, in Munich, I was once deeply enchanted by an unexpected sight that met my eye on returning to the studio. Twilight was drawing in. I was returning, immersed in thought, from my sketching, when, on opening the studio door, I was suddenly confronted by a picture of indescribable and incandescent loveliness. Bewildered, I stopped; staring at it. The painting lacked all subject, depicted no identifiable object and was entirely composed of bright color-patches. Finally I approached closer and, only then, recognized it for what it really was—my own painting, standing on its side on the easel.

"My attempts, the next day, to evoke the same effects by daylight were not wholly successful. Even with the painting again on its side, I could still easily discern the various objects depicted in it. The still, lack-lustre gloss of twilight was also missing. But one thing became very clear to me—that objectiveness, the depiction of objects, need no place in my paintings, and are indeed harmful to them.

"The gravity and responsibility of such a decision raised the question:—If all objectivity be discarded, what was to take its place? The pseudo-life of styled forms was repellent to me.

"Many a time since then I have tried to close my eyes to these all-important questions for it seemed to me they were pushing me along a dangerous path. It has only been after many years of intense work and through unconscious or semi-conscious emotions that I have finally arrived . . . to the pure and non-objective artistic forms that now govern my work and to which I hope to give an ever more perfect shape."

—MAUDE RILEY.

The Painting Ferstadts

A family exhibition of painting is now in progress at the Norlyst Gallery, where the works of Louis Ferstadt, Sophie Freedman, his wife, and Lorna, their 14-year-old daughter, are being displayed through Mar. 17.

Louis Ferstadt is best known for his murals at the R.C.A. Building, 8th Avenue Subway Station in the New York World's Fair and those in Hunter College, Bronx Buildings and Station WNYC. His current exhibition is a varied one and is composed of gouaches, oils, watercolors and mural studies, executed in differing styles. *Strange Lanes*, painted on an old victrola cover, is in the colorful, imaginative vein of Chagall; *Circus Family*, a gouache, has line drawing superimposed on a multi-color background; *Man and Cane* is a portrait done in early-American style, and *Nudes* is a big oil study of form.

Mrs. Ferstadt shows four paintings, all of which reveal a fanciful turn of mind, but it is Lorna who is given most of the gallery's space. From her first recognizable object drawing sketched at 8 months, the child's career is traced through to her series on the *Lucite Planet*, recently completed. Lorna goes to Junior High School, and is quite definite about having a painting career.

—J. K. R.

The Art Digest

Paul Cadmus, Superior Draftsman

PAUL CADMUS has a method of working unlike the usual painter of today. Large gallery spaces encourage artists to maintain prolific production quotas and it is not unusual to see shows of 30 to 40 paintings repeated annually. Not so with Cadmus, who promises no quota and keeps collectors standing in line for one of his gems which, whether medium size or small, is technically perfected—almost the work of a miniaturist. The Midtown Galleries, which presented an exhibition of his paintings and drawings in 1937, are now holding, eight years later, his second. There is but one painting in this show—a diminutive study of a dancer resting. There are forty drawings made in the last year or two direct from models.

Cadmus was elected a member of the Society of American Etchers when he was 19—having studied with Pennell and Locke from the age of 14. Now 38 years old, through his accumulated knowledge and experience, he has few peers as a draughtsman. Most of the drawings shown are studies of nudes and most of these are exquisitely drawn female models. He uses pencil, wash and ink, sometimes combining all three, sometimes drawing on dark or tinted papers. The most beautiful are the very complete studies of relaxed bodies, the very weight of which, the roundness, the pliancy, is told with the fine lines of a studious and sensitive artist.

A few quick sketches show that Cadmus realizes these figures at first glance. This is why in the more deliberate drawings he does not stupefy his figures. Few artists can preserve pulse and life while carrying a drawing so far.

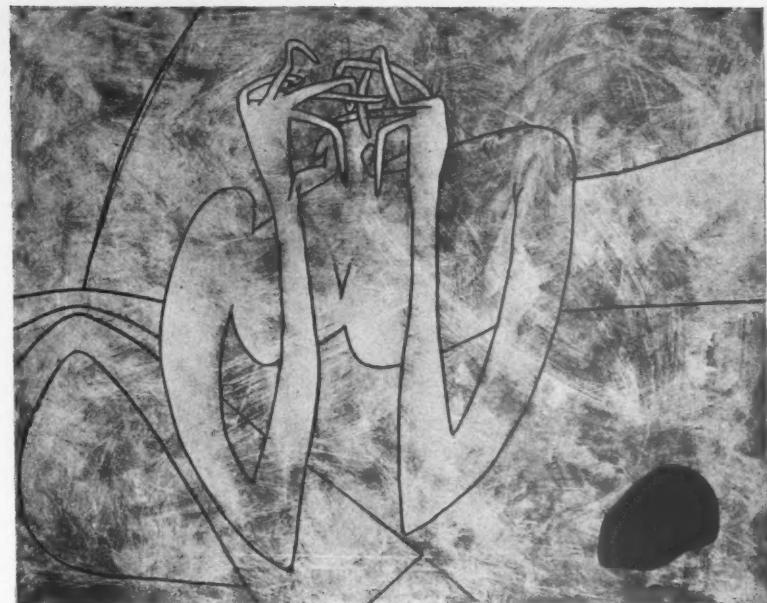
There are several compositions, the most arresting of them the silvery pencil drawings of bathers at a pavilion somewhere on the dunes. They, too, are realistic, being faithful to the scene in every particular. But their charm lies in the nostalgia which is expressed somehow in the dreamy, timelessness of the beach's white light.

—MAUDE RILEY.

Female Nude: PAUL CADMUS



March 15, 1945



Girl Crying: MATT

Matta Peoples His Spaces

THE ARTIST Matta Echaurren, called Matta, is both young and experienced. He offers, the remainder of this month, at the Pierre Matisse Galleries, 15 paintings done in about one year's time. They are not seductively pleasant affairs. No one is going to be sensuously elated by them as they would be by a Matisse still life, a Rouault color jewel, or a Marin seascape. But in the cruel way Matta deals with the human figure, placed in space, there is something very much of the present. And one would be wrong to turn away without lending intelligent attention to what he is doing. Only two years ago Matta was pleasing us with intoxicating color—hurting objects and falling fire brands suspended in illimitable space. He was requiring little from the spectator but abandon to a sort of planetary excursion from which one was guaranteed to alight somewhat exhilarated, but quite unruffled.

Last year's show of Matta paintings (at this same gallery) signalled a determination to pull out of this isolated world of immaterialism. He seemed to us to pull just far enough away to make us miss our connections. There we were, registered as traveller, with no solid conveyance in which to journey. It was clear that the excursion train had been cancelled.

He is now riding a *charette*. It is of limited size for few are expected to climb aboard. But Matta has found an idiom in the severely outlined parts of people, the agonizing hands, spidery in their spasms of emotion, which he traces over more limited but more penetrating color areas. Rhododendron pink and cadmium yellow are the two colors used to conciliate the brutality of his version of *The Poet*. Pink on grey is an interpretation of a man playing a *Mouth Organ*. Heliotrope and black are used in a *Girl Crying*. Most colorful is *This-tiles*, organic white plasmas over black, red and green.

These figures are as compelling as

Picasso's several cruel manifestations of human faces and forms. It is pointed out that Matta came to think of his great facility with color as an enemy to his higher development. He is bravely asking these human abortions to carry the load of his aspirations to significant statement in art. But color outdoes indication in the red apple he has given to the apple eater in a green painting of that title. What a red!

Since it is infrequent that striving of such intensity takes place within the conventional progression of art exhibitions, this exhibition should be attended with extra-perception—acknowledgment being given that at least a great wrench has taken place. And who knows but what Matta has done something at this time that may be of more than casual newsworthiness!—MAUDE RILEY.

Landau's Form and Light

Hubert Landau's recent canvases at the Lilienfeld Galleries are primarily restrained and carefully worked problems in painting technique. Light is studied in the series of five pictures, *Landscapes Near the Sea*, which show the same house and environs in only slightly altered composition at noon, evening, sunset, twilight and under a grey sky. They represent admirable patience and thought, for in addition to the precise observation revealed, they do not permit intrusion of the moods the changing hours usually create.

When attacking form, Landau is just as competent a workman. A *Large Nude* sits as solidly as a painted figure can rest on a piece of linen, but the color could be more agreeable. Other paintings deal with flowers and fruit, and in these the color is brighter, the lines more clean cut and the composition more conspicuously arranged. The portraits shown, especially *The Dancer* *Caird Leslie*, are outstanding for their evocative powers as well as their sensitivity.—J. K. R.

Painted Childhood

PORTRAITS OF CHILDREN through four centuries, at the Wildenstein Galleries, form a fascinating exhibition, reaching from Michelangelo down to Dali. Although the showing is not intended as a comprehensive survey of the subject, it is a documentation of the changing attitude towards the painting of adolescents. In the room of older works the emphasis on decorative effects, rather than personality, is apparent. The 18th century English painters give such elaborateness of decor and costume to their simpering misses that suavity and grace make more impression than childish character. This is true of Reynolds' *Georgina Augusta Frederica Elliott*, Hoppner's coy *tableau vivant*, *Miss Harriet Searle as Bo-Peep*, or the famous *Calmady Children* by Lawrence, almost too sparkling and clever in its decorative brilliance.

Yet in the same century Goya's *Don Vicente Osorio* is a devastating revelation of what this youth will grow into later; David's *Portrait of a Young Girl* is almost brutal in its realism; Gainsborough's *Tom Sheridan* is a poignant seizure of adolescence; Gericault's portrait of a young man with tossing black hair is a sort of epitome of flaming youth that makes the saccharine portrait by Greuze, hanging near it, even more vapid.

Some of the earlier portraits by Spanish and Dutch artists attain vitality and forceful characterization—*Fisher Girl* by Hals is a rowdy wench; *Young Princess* by Cornelis De Vos succeeds in spite of the elaborate ornateness of dress in diverting interest to the personality of the sitter; Barent Fabritius, in *Young Girl Plucking Duck*, is very much the pupil of Rembrandt technically, but he shows how ably he has used his own powers of observation.

In the room of 19th century paintings, the child definitely becomes a personality—the mysterious hint of undeveloped character, the hint of latent powers that may ripen, the gayety, the reticence, the frank charm of childhood are all here. Degas' *Mademoiselle Hortense Valpincon*; Renoir's enchanting

Mary McArthur by Karfiol



Tony Robinson by Speicher

Mademoiselle Henriot; Manet's rosy *Lina Campineau*, gazing unafraid at the world; Sargent's brilliant *Jacques Barzenton*; Whistler's tender *Little Rose of Lyme Regis*, these are outstanding as portraits and pictures. Cézanne's *Boy in Red Vest* is a handsome patterning of color planes, rather than portraiture, as Rousseau's *Young Girl* is pure decoration, but Mary Cassatt, Van Gogh, Berthe Morisot, among others, contribute vital portraits that transcend naturalism while preserving likeness.

Among the 20th century portraiture, it is amusing to see Soutine at his most Modigliani moment, while nearby is Modigliani's *Girl in Pink*, one of his most appealing portraits. Picasso's romantic *Boy in Harlequin Jacket*; Dernain's *Girl with White Wreath*; Pascin's diaphanous vision of youth; Max Weber's delightful portrait of his son are all noteworthy, as are canvases by Kroll, Henry Varnum Poor, Tchelitchew, Raoul Dufy, Eugene Speicher, John Carroll, Diego Rivera and Rufino Tamayo.

A marked divergence of approach in portraiture is apparent in many contemporary works where the artist concerns himself not with the sitter, but with setting down personal reactions and emotions in expressionist or realistic terms such as the exhibits by Andre Masson, Milton Avery, Dali, Kostchka. These are not representations of children, but reflections of the artist's own personality, and intellectual preoccupations. There is, also, a group of paintings by folk artists of great interest.

The exhibition, which continues through March 28, is a benefit for the Public Education Association, which this year celebrates 50 years of service. The admission charge is 50 cents.

—MARGARET BREUNING.

Everett Spruce Scores

Everett Spruce's exhibition at the Mortimer Levitt Galleries, New York, was successful both from the critical reaction and the reaction of collectors. Ten paintings out of the 16 shown were sold. And while the exhibition was in progress Spruce received notice that he had been awarded second prize at the Worcester Museum Biennial.

Paul Klee Annual

AN ANNUAL EVENT at the Nierendorf Galleries in New York is the showing of work by Paul Klee, the Swiss artist who died in 1940 after very much affecting the artists of his day with his polymorphic paintings and drawings and his mystic interpretation of nature. Klee's benign humor and his oriental provenances give piquancy to his very simple and spontaneous-appearing creations. It is known that his no-two-alike paintings, made of all manner of materials with which, and on which, one can paint a picture, were done in batches. He worked only when the fire of creation was on him, and sometimes he waited agonizingly long for such periods of clarity and impulse to join together.

Klee has in this country, and in Paris and London, a following of artists and students who derive such inspiration and stimulus from his works that they compensate in full measure for the gesture of annihilation Germany made in the direction of his work, and that of all his associates, with the coming of Nazism. His paintings have been known to New York since 1921, his sponsors becoming more and more numerous and the publications concerning his life and work keeping fitting pace with his growing popularity.

A description of Klee's work is near to impossible, without the aid of stacks of reproductions or the accompaniment of a few examples of his actual works. For those who know him, little can be added in words to convey the special kind of pleasure that is to be derived from contemplation of his works. Suffice it to say that the exhibition at the Nierendorf Galleries, is, in spite of the constant departure of his paintings to large and embryonic collections, as delightfully varied and uniquely mystic as others originating from this wealth of material.—MAUDE RILEY.

Flowers in the Spring

Perhaps it is because of a consistently hard winter that manifestations of spring have seemed so reluctant in showing themselves. As surely as children with baseball bats and robins in parks herald a more hopeful weather, so does a burgeoning of exhibitions of flower paintings in the galleries. The Barzansky Galleries are now displaying the first Flower Show of the season (through March), and a pleasant and heartening sight it is, too—particularly on a raw, grey day when just one more snow flurry would be one too many.

The oils of Samuel Rothblatt strike the beholder first, with luscious, well controlled color, lavishly and lovingly applied. They give the spirit a lift and a happy promise of better times ahead. Robert Wiseman's relatively precise *Queen Anne's Lace* is excellent in pattern and in its treatment of white on white. *Easter Lillies* by G. S. Lipson, a free, wet watercolor shows this artist at her best. In *Gold and White* she has taken into oil the flair for color and much of the freshness employed in the freer medium. Quiet, formally decorative work by Juliette Bendix, oils by George Canessa and Harriet Fitzgerald complete an uneven but very pleasant show.—J. G.

Of the Last Century

FOLLOWING the highly successful Kensett exhibition, the Harry Shaw Newman Gallery is currently featuring a group show of 19th century Americana that gives the visitor a good idea of the variety of paintings carried in stock. There is iconography and historical illustration; primitives, portraits, a marine, and just plain good landscape and genre paintings.

The prize canvas in the show is a big landscape by Church—beautifully composed in depth, straightforward, and completely without any of the dramatic classical trappings with which this artist is loved to clutter up his countrysides.

Eastman Johnson's dark but warmly glowing *About Right* was once owned by Kensett. It is the amount of spirits the farmer has poured from a bottle into a glass that is "about right." *First Independence Day in New York*, painted considerably after the fact by Alonzo Chappel, is a highly competent, animated and detailed composition. *New York Night Scene* by L. M. Wiles is an early (1867) experiment in light: moonlight, starlight, Drummond (arc) light, reflected light, and torch light—moonlight, starlight, Drummond (arc) light tones of Jacob Eichholtz' portrait of Dr. Samuel Humes (founder of the first medical society of Pennsylvania) that the early training of that artist with Gilbert Stuart is most evident. The *View of Newark* by Mary Moran, wife of Thomas, looks like a fairy city seen across the lush meadows.

Largest and most decoratively amusing of the paintings by unknown artists is a view of Wall Street in 1820, based on a painting by J. H. Jenny. It differs from the original in that when the primitive painter got into perspective trouble, he solved it by bending Wall Street around a corner. Other unknowns contribute a *View of New Haven*, two solid little figures at East Rock; and a "portrait" of *Tufts College, 1860*, sitting stiff and precise on a hilltop, with some beautiful painting in the background and a foreground ambitious beyond the painter's technical equipment.—JO GIBBS.

Landscape: FREDERIC E. CHURCH. At Harry Shaw Newman Gallery



Landscape and Lake (c. 1840): THOMAS DOUGHTY

Panorama of America's Early Generations

EARLY 19TH-CENTURY AMERICANS is the title of an exhibition of landscape paintings at the Macbeth Gallery. The painters include with a few exceptions the artists composing the Hudson River School. Often working together, as Asher Durand's little band of pilgrims, all were inspired with a delight in the American scene and a fervent desire to depict it with candour.

Social conditions, of course, were a determining factor in turning artists to landscape work. America cut off from old-world contacts since the Revolution, was no longer under foreign influences; the tradition of English portraiture was dying out. New York had become the center of wealth and culture of the New World; in it there were not so many great fortunes, but a large number of well-to-do men whose far-reaching enterprises gave a more cosmopolitan flavor to living than was to be found in any other city of the period. Prosperity and a more leisurely life in-

duced a desire for other forms of art to decorate stately homes than the staid formality of portraiture.

Moreover, only a few miles beyond the city lay a world of unspoiled beauty rich in legend, the valley of the Hudson, which shortly after the turn of the century became a center for artists and writers. The stage was set; an actual "School" of landscape painting arose—inspired, probably as much by Bryant's "Let nature be your teacher," as by reaction to the wild beauty of the scenes before them. Possibly, Wordsworth's and Rousseau's paeans to the world of nature reached them.

Doughty, as one of the earliest landscape painters, though without perceptible influence, is represented here by *Landscape and Lake* which has definite appeal. One of the actual founders of the School, Durand, contributes three canvases.

Casilear, David Johnson, Alvin Fisher all reach beyond the literal, painstaking description of natural forms in securing the essential character of the landscapes they depict. Sonntag's *Heading West*, an almost panoramic version of the covered wagon, imaginatively suggests the escape for the pioneer from a world that hemmed him in too closely.

Thomas Birch is a rare artist to come by and usually represented by small canvases, but his contribution here, *Coast of Maine*, is large in actual size and in its breadth of design. There is solidity in the rocky forms and the weight of the moving surges—best of all, no one can say that he profited by Winslow Homer!

Bierstadt's Civil War scene, *Guerilla Warfare* in its vivacity and simplicity makes one regret that he ever turned to chauvinistic scenes of the biggest show on earth in his hard Western canvases. Eastman Johnson, John Kensett, Worthington Whittredge are represented by characteristic and admirable works. A rather muted, yet impressive *View from Newburgh*, by an unknown painter, suggests how much ore is still to be found in this field of early American paintings.—MARGARET BREUNING.





La Fille au Mannequin: JEAN HÉLION (1944)

Helion Cannot Escape the Human Values

THEY CAN'T GO BACK. At least most of the adult men whose professional careers have been interrupted mid-stream either can't or don't want to go back to precisely what they were doing before violent cataclysm interposed.

Jean Helion, a Frenchman with an American wife and child was living in Virginia when his country declared war. One of the finest living abstractionists promptly crossed the Atlantic and enlisted in the French Army. During that blackest of all possible summers, 1940, he was captured by the Germans and spent almost two years—before his "penny thriller" escape—behind barbed wire in a prison camp.

Helion's first exhibition after his return to this country (last year at Paul Rosenberg) showed as complete a change of style as was possible. Abstractions gave way to almost poster-like representations of people; the subtle, pearly palette of luminous off-tones which were carefully modeled into three dimensions, became arbitrary red, white and black areas of flat color. The artist has explained that his experiences and privations as a captive made him acutely conscious of the supreme value of the simplest human acts and conditions.

In this year's show (also at Rosenberg, through the month) Helion carries his premise a step further. Again he achieves form through broken patches of flat color, but the color, form and compositions are more varied, more complicated and interesting. The rather harried looking man with the cigarette is still present. As a prisoner, the artist was lucky to get two cigarettes a week, which, mixed with clover in a pipe could be persuaded to go further. In his book, *They Shall Not Have Me*, he says: "A puff of smoke, slowly and deeply swallowed, is like a soothing veil hung around you when (life) becomes unbearable."

The ragged girl with the yellow hair which appears so often in the new canvases might be the personification of

Paris—or France. She sleeps at a table, palely. She wakes, brightly. She stands in front of a shop window, or walks toward you while only the feet of a retreating man are visible, his head and shoulders reflected in a pool of water. She is rather an ordinary person with timeless dignity and forbearance.

I have an idea that there is more than the reason stated for Helion's change of style. He had carried his abstractions to such a state of perfection that little if any further growth was possible. If his present work seems hard to take by comparison, give him time. He is working with a new language of expression in which a person of his intellect and talent is likely to have much of interest and importance to say.

—JO GIBBS.

Portrait of Waldo Peirce by Douglas Gorsline. On Exhibition at the Babcock Galleries until March 31



Gorsline Exhibits

DOUGLAS GORSLINE is holding an exhibition of paintings, prints and drawings at the Babcock Galleries. The paintings, with the exception of one landscape, are figure pieces, executed with faultless drawing, good color and effective design.

Yet they have a hard assertiveness, an explicitness that robs them of warmth or animation; their textures are metallic while they seem placed in a vacuum where not a breath of atmosphere is to be felt.

An exception to this rigidity and aridity is *Street of Dreams*, in which the partly-turned figure of a girl is placed in a soft radiance against a lighted background of open street and strolling figures. This canvas is invested with a feeling of atmosphere which most of the paintings lack.

The kingpin of the exhibition is *Waldo Peirce*, a deft seizure of likeness, tense with vitality and given easy bodily gesture. Few of us have seen Peirce at such a high point of tonsorial perfection—recent hair cut and beard trim—but the paint-stained overall and the paint rags grasped in his hand attest to this unusual aspect of tidiness. It is a finely organized and well brushed painting, but more than that it is a lively presentation of a forceful character. (Until March 31).

—MARGARET BREUNING.

Places They Like

Three women artists—two painters and one etcher—compose a pleasant group show at the Argent Galleries, where each exhibitor presents her impressions of the place she likes best. Isabella Markell depicts the busy, wartime life of the East River as seen from her Gracie Square window in a competent, sketchy technique. *Construction, East River No. 1, P. T. Boats and Damaged Convoy* are outstanding. Other works portray Latin-American subjects equally well.

Edith R. Abbot paints characteristic Maine and Vermont scenes in fresh, clean color. We liked best *Sumac* and *The Lobster Smack*. Also notable are her sturdy portraits executed with character and integrity. Margaret Cooper spends her winters in Miami and summers in Connecticut, painting her immediate surroundings in bright color and factual style.—J. K. R.

Gouaches by Charles Keller

Gouaches by Charles Keller are to be seen at the Artist Associates Galleries, in New York, until March 31. These views of town and country are thoughtfully planned and executed. *City in the Winter*, showing a winding street with children playing in the snow, is one of the painter's best efforts. *Uprooted*, is a graphic portrayal of the results of the hurricane that hit Provincetown last year.

Factory in the South is excellent in color, and full of movement. *Rockwell Kent's Barn* is a competent landscape, concerning which Mr. Kent is said to have remarked that it was the first time he could remember having seen it not painted abstractly.—BEN WOLF.

The Art Digest

Packaged Education

FOR MANY YEARS now, the Museum of Modern Art has performed nothing short of Herculean labors in the realm of educating the public to modern art. Under the direction of Elodie Courter, the Museum's Department of Circulating Exhibitions has sent out an ever increasing number of traveling shows which have fallen into two categories: (1) large exhibitions originating and first shown at the Museum, and (2) smaller shows, either of original material or reproductions especially prepared as traveling shows.

From limited beginnings—a few major museums—the interest and demand for these exhibitions has spread to colleges, schools, clubs, libraries, even hospitals and army camps, far in excess of available material. As a result, a new type of multiple exhibition has been inaugurated to fill the requirements for easily transportable, low cost circuiting.

Two of these new "packaged" shows are now installed at the Museum. In *What Is Modern Painting*, 31 full-color and 9 black and white reproductions of paintings are mounted on large, colored panels that carry a simple running text discussing trends predominant during the last 75 years. As Mr. Sam Lewisohn pointed out a short time ago in the *Times Magazine Section*, many of these trends seem divergent. But the panels make the most of illustrating the more readily understandable continuity; the interest of the Impressionists in light and atmosphere carrying into Cézanne and Seurat (*Analysis of Form and Space*), into Picasso's early development of cubism, into abstraction.

Many important facets are explored, among them *Mystery and Magic*, *Dream and Fantasy*, *Moral and Social Criticism*, the work of self taught and fighting artists. Some very handsome, pertinent, and often well known paintings have been chosen for illustration.

What Is Modern Art sells for \$60, or rents for \$12 for three weeks. A book bearing the same title by Alfred H. Barr, Jr., published in conjunction with the panels, sells for seventy-five cents.

Creative Photography, which demonstrates the possibilities of the camera as a medium of creative expression, should be within the budget of even small camera clubs at \$25. Twelve panels are illustrated with more than two dozen major photographs by Ansel Adams, Edward Weston, Berenice Abbott and other well known photographers; advisor Andreas Feininger illustrates certain technical points.

Look at Your Neighbor (not shown at the Museum but already in circulation) is aimed at comprehensive post war planning in building. These multiple exhibitions have already been sent to England and Australia and other countries by the Office of War Information.—J. G.

Van Weerin's New Appointment

Hans van Weerin-Griek, now Director of the Greenwich (Conn.) Library Art Gallery and formerly Curator of Education at the Virginia Museum of Fine Arts in Richmond, has been appointed Director of Exhibitions for the Netherlands Bureau of Information.



Door Man: IVER ROSE

Iver Rose Paints With Color and Light

THE FREEDOM AND FLOW of Iver Rose's paintings, at the Kraushaar Galleries, after a previous viewing of some Flemish canvases, brought a sharp realization of the difference that color has come to assume in modern work. In Flemish painting, color was a bright glaze over a tone of shadow; today color is composed of many pictorial elements. In Rose's paintings color and light are so completely fused that they could not be disassociated.

Rose paints on a special paper which both absorbs the pigment and enhances it, so that a rich and unusual texture is secured. While the surfaces are actually a heavy impasto, heaped up brush strokes, perhaps broad sweepings of the palette knife, there is no impression of heaviness; rather a soft pastel-like effect is secured. Moreover, this vigorous brush work imparts life and movement to every part of the painting.

In the tragic figures of *Waiting*, figures huddled on a rock looking out to sea, the blending of turquoise blue, sharp greens and cool neutral notes of the background augments the intensity of this vigil of fearful expectancy. In *Love's Old Sweet Song*, light defines the figures of the impassioned performers and woven with color it seems to give the actual cadence of the music. In *Sharp Drummer*, you seem to see and hear the heavy reverberations of the

drum in the vibrating color about it. It is seldom that painting suggests so unmistakably to the beholder the rhythms of music.

In *Door Man*, taking a moment's relaxation over a meal, the red cap hanging on the wall, the red coat, the red lines of the restaurant table are the rich tones of Vibert's famous reds, but this bulky figure drinking greedily out of his soup cup possesses the life that escapes Vibert's polished works. The massive form of the woman swathed in amorphous garments in *Flowers*; the pavid group of cowering figures under the lee of a cliff with the wreck on the beach below them in *After the Storm*, or the swirl of foaming waters shot with light and color in *Marine* are some of the varied aspects of this arresting exhibition.

In general, there is little definition of form, color flows over contours and leaves them edgy, or light plays on the figure almost dissolving it. Yet in only a few of the paintings does this create a confusion of impression, as in *Rockport Scene*, where planes seem to rise and float unaccountably. For this reason *Checkers in the Park*, is outstanding because of its sharp defining of solid forms in sound organization, yet with no sacrifice of glamorous color or imaginative approach. The exhibition continues until March 31.

—MARGARET BREUNING.

**PAINTINGS BY
C. S. PRICE**
MARCH 12-31
VALENTINE **55 E 57**



Field Flowers: VIRGINIA CUTHBERT

Sound Originality

VIRGINIA CUTHBERT, whose paintings are now on view at Contemporary Arts, is an artist of original ideas and technical accomplishment to give them sound development. One of these unusual conceptions is *Birds' Congress*, in which a group of gay plumaged birds, stuffed and mounted on their tiny pedestals with green tags attached, seem to be holding animated discussion. Pert and dignified, even solemn, in their different attitudes, they convey the impression of a lively discussion. It is a pleasing composition and is, moreover, enhanced by beauty of textures and color.

Field Flowers are delicate filagrees of Queen Anne's Lace mingled with curious seed pods and unfolding blossoms in a fan-like spray against a gray background. Another handsome still life is *Flowers*, a lacy arabesque with notes

of ivory and red in ably-realized substance of leaf and blossom.

Several large landscapes are included. *Pine Street House*, rosy-red brick and ornate architectural detail in a tall narrow house set at a sharp angle of observation, is one of the most striking in its excellent spatial pattern with other buildings adjacent.

In all these paintings, whether landscape, flowers or birds, the artist finds a felicitous design which lends especial appropriateness to the canvases. Surety of the brushwork and soundness of definition are further noticeable, while there is no impression of forcing the subject into any preconceived design—they all seem to grow naturally into their appointed place.

—MARGARET BREUNING.

Shillard Retrospective

A retrospective exhibition of the work of Georgine Shillard is in progress at the Clearwater Art Museum, Fla., through Mar. 31. The 52 canvases on exhibition cover the artist's career from early student days at the Pennsylvania Academy, with Whistler, Charles Cottet and T. Francois Simon in Europe and later with Robert Henri in Philadelphia, through recently-completed works.

Notable works in the group of early pictures exhibited include *Egotism*, a study of a nude figure repeated in three postures which was shown at the famous New York Armory Show in 1913; the symbolical *Tree of Life* and *The Grail*. The landscapes, painted in India, Canada, California and London, testify to the artist's long and varied career.

The exhibition opened Mar. 9 with talks by the artist and Frank Driscoe, secretary of the Museum Association.

Our Mexican Neighbors

Diego Rivera, David Alfaro, Rufino Tamayo, David Siqueiros and Jean Charlot are to be included in an exhibition of Mexican Art to be held by the Architectural League of New York, in celebration of the "Good Neighbor Policy," current through Mar. 31. On Mar. 22 the League will hold "An Evening in Mexico," with artist Charlot as principal speaker. During that same evening Hildreth Miere, well known mural painter, will show films of her recent tour in Mexico.

Lyrical Friedman

ARNOLD FRIEDMAN shows in twenty-four paintings at the Marquie Galleries (until March 24) just that many separate and distinctly interesting lyrical essays. Friedman uses no clichés, few conventions. It is difficult to say how he manages to circumvent the many merited methods of forming pictures without departing violently from them. His paintings are low in key but vibrant; his compositions never obvious, and he, never violent. In fact his view of things is generally taken from an angle (and I mean this literally as well as figuratively) unlike all others.

An *Interior with "Barcha,"* I found most arresting. It's a simple room corner with a bouquet and food on a table, the cat, Barcha, on the window sill. Related, somehow, to this is *Flowers on Oak Table* before a gold-striped wall paper, the pottery vase textured in an eye- and sense-pleasing way.

Landscape, Friedman might be said to treat impressionistically because he takes care to give the look and sensation of light over marshes or distant palisades; the deep shadows of reflected trees, and the cold watery surface of lakes. But he employs none of the flickers formulated by the Frenchmen who discovered the *plein air*. The crowded houses on *Flushing Meadow* he makes gay and somehow animated. The *Twin Mountains* are riotous in gold and red bushes against pink sky; while a *September Marshland* is still and white, gold and blue. But each picture is a separate conquest.

Friedman writes a foreword in which he calls himself a demurrer; begs leave to enroll as an "originaire," calls himself an unticketed artist presenting himself at the Gates.—MAUDE RILEY.

Agnes Tait in Sante Fe

Agnes Tait's new watercolors of New Mexico, exhibited this past fortnight at the Ferargil Galleries, revealed the same dry use of the medium, crisp draftsmanship and decorative arrangement as previously seen works. Notable in this group were *Cotton Wood Trees*, a lively rhythmical essay; *Festival*, a gay and picturesque interpretation, and the finely drawn *Corral*.

Other exhibits included paintings of Provence and a group of etchings and lithographs. No exhibition of Miss Tait's work being complete without a few of her well-known cat portraits, the recent show also contained what we think is one of her best—an oil painting of a bad-tempered *Cat in Grass*—as well as a portrait of a more gracious and fluffier feline, *Madam Chrysanthemum*.

—J. K. R.

Winter in Woodstock

The Rudolph Galleries are holding winter exhibitions for the first time in the Woodstock art colony, and have been attracting many visitors from surrounding towns and colleges. The Mid-Winter exhibition, continuing through March, is a group show of the latest work by Lucille Blanch, Stuart Edie, Anton Refregier, Eugene Ludins, Georgina Klitgaard, Mark Vukovic, Margaret Lowengrund, Austin Mecklem and others.

The Art Digest

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Lopez-Rey

A HANDSOME SHOWING of nearly 40 paintings is introducing the Spanish artist, Lucio Lopez-Rey, to 57th Street at the Bonestell Galleries. Now living in Mexico with his Danish wife, Lopez-Rey has a varied background, having studied at the University of Madrid and later in Paris. He was living in Copenhagen until the Nazi occupation.

This first U. S. showing is a stimulating one, for Lopez-Rey is not only a skillful craftsman but an artist who has placed his study in schools not usually coupled together: the Spanish, Mexican and Dutch. Probably his outstanding characteristic is this combination of old master craftsmanship (he uses a smooth, glazed technique with a sombre palette enlivened by rich color spotting) with modern Mexican stylization. This is especially striking in his large compositions, like *Guerrilleros*, showing soldiers at rest in the jungle. The tropical foliage is almost mechanical in its formalized precision, but unlike many of his contemporaries in Mexico, the figures do not become mere units in a rhythmical arrangement. Each soldier has a recognizable and distinct personality.

This approach is also seen in the large *Capea en Pozuelo*, a painting of a street bull fight. Here the onlookers are handled as Breughel might have done. From the fascinated street urchins and the horrified attendant through to the flirting couple in a wagon, every emotional response to such a scene is depicted. Lopez-Rey's capable handling of crowds is also revealed in *Entierro de la Sardina*, another large painting of a folk festival where scores of masked figures surge across the canvas, giving the artist a field day for robust, Breughelian caricature.

In another mood is *El Nacimiento*, which like *San Francisco*, has more of the passion of the Spanish artists. Other remembered works include portrait studies of Indians and small street and park scenes, the latter achieving the delightful spontaneity of the primitives without becoming either careless or self-conscious.—J. K. R.

Study in Mexico

The Escuela Universitaria de Bellas Artes in San Miguel de Allende, Guanajuato, Mexico, will offer full summer courses in figure and landscape painting, sculpture and woodcarving, fresco, lithography and ceramics, it was announced by Stirling Dickinson, associate director. Instructors will include Felipe Cosio del Pomar, director of the school, Dickinson, Simón Ybarra and Federico Martínez Lois. The Escuela grants the Master of Fine Arts degree and all credits earned there may be presented for transfer at American universities.

Located in one of the oldest Mexican towns, the school has its workshop in the remodeled ex-convent of Las Monjas. Tuition for a full course is \$35 and accommodations at the school ranch may be obtained. On a direct train route between Laredo, Texas and Mexico City, the school is 24 hours south of the border. For further information about accommodations write to Stirling Dickinson, 1500 Lake Shore Drive, Chicago.

March 15, 1945



The Visitors: MARGARET EDMONDS JENSEN
Awarded Carnegie Institute Prize

Pittsburgh Artists Hold Their 35th Annual

THE CARNEGIE INSTITUTE PRIZE of \$200 has been awarded to Margaret Edmonds Jensen for her paintings in the Thirty-fifth Annual Exhibition of the Associated Artists of Pittsburgh. The pictures are titled *No Vacancies* and *The Visitors*, and were selected by a jury of two—Reginald Marsh and Guy Pene du Bois.

Other prizewinners were: Frances Cox Sankey, first prize of \$150 in War Bonds; Abe Weiner, second prize of \$100 in War Bonds; Leonard Lieb; Virginia Ward; C. Kermit Ewing; Everett Glasgow and Lawrence Whitaker (oil); Irene von Horvath and Sylvia G. Feldstein (watercolor); William Charles Libbey (black and white); and Marian Graper, Henry Bursztynowicz, Eliza Miller, Dorothy Lester and Adolph Diioda (sculpture). A total of \$1,350 was distributed in War Bonds and cash prizes, and contenders for the awards

included several of the country's top-flight artists, who have their roots in the Pittsburgh environment.

Flowers by Carvallo

The walls of the Carroll Carstairs Gallery are festive this fortnight with a showing of bright floral tempera paintings by Suzanne Carvallo, on view through Mar. 24. Miss Carvallo handles her medium with skill, working in a loose sketchy fashion which often plays hide and seek with form so that tablecloths, vases and even the flowers themselves emerge transparent. Her color is vivid and warm, and a graceful airiness distinguishes the majority of pictures.

Also included in the exhibition are some portraits, painted in the same decorative fashion. A pair of wistful children are particularly appealing.

—J. K. R.

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I Remember the Day Fascists Entered Our Town: REFREGIER

Refregier and the Present Day World

ANTON REFREGIER is showing 26 easel paintings at the A. C. A. Galleries the latter half of March. His pictures all deal with human beings in the act of doing something, or of suffering some condition, typical of our present-day disrupted world. The artist has a crisp, chiseled manner of modelling the faces and figures of his people—a manner developed no doubt in the mural work which he has done so successfully for walls as remote in their situations as a post office in New Jersey, a hotel in Florida, and a nightclub in New York.

But while the carrying power of his decisive and blocky figures is one of the successful phases of his most appropriate mural work, this quality goes less well in easel painting. One "gets" Refregier's pictures all in one punch. It would be better if one were persuaded by them in a more gracefully invitation way. Easel paintings are not billboards, after all. They are meant to be viewed in intimate surroundings, to become the friends of their owners. It is hard to commune congenially with one who speaks in short, clipped sen-

tences and then suddenly lapses silent. Alexandra Padwa writes a tribute to Refregier in his generously illustrated catalog and says in part: "Artists are among those whose function it is to realize the world and to confront us with it." This refers, of course, to their function in a social system. As a socialist, an artist may function this way; but as an artist, he needn't function at all. And if he wishes to win friends for himself as artist he'd better not "confront" people with his view of them. Persuasiveness does so much more. Paint in the hands of an artist, and Refregier is a fine artist as he has for many years shown, can be more eloquent and touching, more moving, than any amount of words.

Let slogans be written in words; high aspirations and beauty written in paint!

—MAUDE RILEY.

Added to Detroit

An important item of Americana and a 17th Century Dutch landscape have just been added to the collection of the Detroit Institute of Arts, through gifts.

The former, a statuette entitled *The Freedman*, was executed in celebration of the Emancipation Proclamation, in 1863, by John Quincy Adams Ward, who, along with Thomas Ball, is considered by the museum one of the most important American sculptors of the 19th century. The Dutch landscape, entitled *The Farmyard*, by Melchior Hendoerster, a pioneer in genre painting, depicts an imported American turkey startling the inhabitants of a peaceful Dutch country home.

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RILEY.



St. Jerome: RIBERA

Portraying St. Jerome

AN UNUSUAL and thoroughly delightful exhibition, *Paintings and Sculpture of St. Jerome*, is on view at the Duracher Gallery. St. Jerome was so romantic a figure with so much legend collected about him that he became a favorite subject for the older painters. Made a Cardinal when he was thirty and, it is rumored, offered the papacy, he retired to the desert to meditate; there he accumulated the celebrated lion and finally a following of disciples.

One of the earliest paintings here, *St.*

Jerome in Meditation, has been variously attributed to Masaccio or to Masolino. Since one can take his choice, I vote for Masaccio; in its astounding solidity of form against a gold background it suggests the work of that remarkable 15th century painter. A late 15th century *St. Jerome in His Study*, by a Flemish artist, has the meticulousness of highly-finished detail and the glazing over color characteristics of that School. An amusing detail, and an ingenuous one, is in the fact that while in his study meditating, the Saint can look through the casement window and see himself in the desert.

St. Jerome before the Crucifix, by Jan Gossaert, perhaps better known as Mabuse, depicts St. Jerome in a rocky wilderness of beetling crags and deep ravines that seem to be struck out of some hard metal. The faithful lion appears to be turning into a sphinx, while far above the legendary procession of camels and donkey may be described. The Saint, himself, is a powerful figure, commanding even in his devotions.

The lion is no small feature of these paintings. In the early Masaccio-like panel, it resembles a small domestic cat, comfortably curled up, while in Francesco de Zurbaran's stern representation, it is an angry snarling beast, and again in a delicious panel by Cranach, it winds affectionately about the Saint's feet. The Cardinal's hat is another picturesque detail that is made to count heavily in decorative schemes, carelessly tossed on the ground or hanging up in glowing splendor of color.

Some of the landscapes in which the figure is placed are of great beauty,

sharp mountain crags in the background with a castle on each one of them, or in Fillippo of Verona's version, a winding blue river, rising green mountains in the far distance and in the foreground elaborate architectural detail skillfully managed as setting for the ascetic figure.

Ribera represents the Saint as a monumental figure, drawing his robe around him over his emaciated figure, an astounding summing up of humility and strength. An amusing item is the dainty watercolor by Bonington, after Titian, of *St. Jerome in the Wilderness*, that appears a strange subject for this fluent painter of architectural motives. An alabaster sculpture of late 15th century French provenance shows the Saint on horseback with a decidedly jaunty air. There are many other engaging paintings of St. Jerome kneeling before the crucifix or lost in meditation and, finally, a death scene with his grief-stricken disciples about him. This is a rare and rewarding exhibition. (Through March).

—MARGARET BREUNING.

The Alabama Scene

Mary Wallace Kirk's etchings of her native Alabama, on view at the Studio Guild through March 24, are sincere and able expressions. Choosing as subject matter the old, ramshackle sections where town meets country, she presents characteristic scenes of *Near Neighbors*, *Baptist Hill*, a *Fence with Tin Cans* and *Cabin in Sunlight*. Other works are studies of Southern architecture—*Old Southern Mansion* and *Old Doorway* being notable.—J. K. R.

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Self Portrait: MAURICE SIEVAN

The Gifts of Sievan

LANDSCAPES by Maurice Sievan, at the Mortimer Brandt Gallery, are concerned with suburbia. They deal unabashedly with asphalt roadways, unpretentious little houses, gas stations, distant vistas of monotonous hinterland.

The artist does not shy away from this unpromising subject matter nor does he try to prettify it. But his work is not monotonous; it is extremely varied. The title of one canvas, *Tonal Landscape*, is a key to much of the work, for each landscape is set in its motive of delicate tonal modulations so subtle that they envelope the whole canvas with atmospheric richness. It is the old story, of course, "beauty is where the artist sees it." Here the sensitive vision of the artist finds arresting relations between shapes and contours, in linear rhythms that quietly answer each other, in color patterns that seem to be woven into the very texture of the designs.

In *At Dusk*, big tree boles stand stark against a robin's egg blue sky and a house in the background; in *Mid-Afternoon*, with its almost neutral tones of sky and foreground, animation is given by the gleaming ivory-white mass of a building overhung by clusters of rich

green foliage. *A Winter's Day* has no glistening snow and cobalt shadows, but the dullness of a sunless, gray day with moisture almost obscuring the houses and the slushy street. *Trysting Place* has a romantic sound, but the scraggy willows over the curving road and the marshland at the side suggest bleakness rather than sentiment. Perhaps, lovers have a difficult time in discovering meeting places in suburbia.

It is all good painting, fluent brushwork, unexpected touches of color in red roofs, a streak of green in the dull sky or a wealth of russet red in a group of wayside houses to enliven the scene. The light is diffused over the canvases in an even radiance without shadows or shafts of gleaming brilliance. Design and color have a remarkable congruity. A few canvases such as *Jamaica Detail* reveal a different technique, probably a recent one, with heavy pigment and brilliant color instead of tonal richness.

Self Portrait, against an old-master background, with the head placed arbitrarily at the lower corner of the rectangle of the canvas, is arresting portraiture, the mass of the shoulders, the set of the head, the dreamy, yet vital expression of the face conveying a definite sense of personality. (Until March 29.)—MARGARET BREUNING.

From New Zealand

THOMAS ARTHUR McCORMACK has never left New Zealand, but his paintings have traveled half way around the world and are now on view at the American British Art Center in New York.

The work consists of watercolors and ink wash sketches, all depicting the artist's native land. This reviewer was reminded of the landscapes of a best seller of several years ago titled *Islandia*, a pseudo-factual account of a non-existent country much like McCormack's real one. These are fresh and "ismless" reactions to a comparatively new country painted by a self-taught artist (not primitive) who competently refutes the threadbare argument that travel is a requisite part of a painter's development. He has found a complete world for himself in his own surroundings and there is little indication that it has limited him.—BEN WOLF.

Abstracting the Rock

RICHARD BOWMAN is a young Chicago artist who so impressed Daniel Catton Rich, director of the Art Institute of Chicago, that he has written the foreword to the catalogue of Bowman's first one-man show, at the Pinacotheca Gallery through March 31. The paintings for this bold show were conceived in Mexico where Bowman was studying on a scholarship. Mr. Rich explains that Bowman had been painting "a lot of adobe walls and pink patios but the fierce solidity of these mountains, the clear enveloping light and dark red circle of the sun deepened his vision." By the time Bowman returned to Chicago the die had been cast and the young artist had "liberated the Rock from its atmosphere and created his own landscapes." Bowman says in an introductory manifesto that the "Rock is to me a form of kinetic stability."

What he did with his Mexican sketches, which were later turned into the paintings now on view in New York, was to use rock, sky and fish forms for some vigorously designed canvases which reveal much originality and boldness. While all the pictures do not express the sum total of universal experience as the artist optimistically hopes, they do in most cases achieve effective impression.

Probably the most picture-like painting in the show and one of the best, is *Rock Formation in Sunlight*, a study of grey-brown rock forms set against a brilliant yellow sky which contains slivers of pink clouds and a white-haloed red sun. Other successful works include *Isolated Rock Group*, in which the rocks have a more varied chromatic scheme and are outlined against the sky in conventional fashion, and *Black Rock with Bird Form*, more abstracted but strong in concept. The remaining paintings vary in interest in their use of contrasting transparent and thick paint passages, but all are testaments to a talented and eager personality.—J. K. R.

Group in the Village

A group show at the RoKo Galleries, in New York's Greenwich Village, is especially newsworthy for its inclusion of highly interesting work by Vincent Drennan, no newcomer to local gallery-goers. His present pictures are executed in mixed medium, comprised of watercolor, india ink, and grease crayon. Most of the artist's subjects he found in the village itself, although several, such as his *Bowling Green*, a handsome and subtle cityscape, show other sections of New York. A well integrated abstraction clearly demonstrates his understanding of color and composition.

A solidly painted figure piece entitled *Cleaning Fish*, by A. Tromka; Sol Wilson's sombre gouache; Herb Kruckman's gay *Circus Performers*, and Maxwell Gordon's expressionistic *Between Seasons*, also stand out. Nicholas Mochaniuk has contributed a number of decorative semi-realistic and abstract wood carvings. Other exhibitors include: Lena Gurr, Stella Buchwald, Harry Shoulberg, Joseph De Laney, Shirley Hendrick, and Phillip Rusman. The show will continue through April 19th.

—BEN WOLF.

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A Modern Viewpoint

By RALPH M. PEARSON

Naturalism vs. Creation

Naturalism in pictures, as has been said, is craft, not art. It debases the creative powers which normally are inherent in all people to the sorry act of copying. Even though contemporary naturalistic artists rarely descend to an abject rivalry with the color photograph but re-arrange the data they copy from nature and flavor it with their personality, still the essential process remains the same. Copying is the lowest form of art. It is a tight confinement within a materialistic process.

Creation in pictures or sculptures, on the other hand, is a liberation, an opening of closed doors to the free skies of heaven. The spirit and faculties expand. The source of action shifts from the external fact to the internal "inspiration" or "soul", as Leonardo called it. Subject, instead of being copied, is interpreted or expressed through the prism of the artist's personality and experience of life. There is a whole world of difference between these two processes and this difference establishes the inherent and inevitable conflict between the Naturalistic and Modern schools.

Release into creation automatically frees another inherent capacity of man—the capacity to create the order and harmonies of design, in the enlarged meaning the Moderns give that word. Both of these have been native human capacities since the dawn of history. Both are either active or latent in all men. Our Western tragedy is that a too practical culture has starved, dwarfed, and even murdered the power to create and design in millions of people today. These powers, however, can be resurrected and redeveloped and that immense task in professional and folk re-education is our immediate responsibility. To ignore it is to betray youth in all types of schools, and adults in their everyday lives.

One characteristic of creation and design, to repeat, is the fact that their internal source is rooted in the emotions under normal conditions rather than in conscious mind. The creative artist feels, senses, enjoys rather than thinks out his art problem. Thinking does function, of course; the two cannot be separated. But intellect takes second place; it guides and controls feeling. Since I have no space here to develop theory let me support these claims with a few more quotations.

From Erich Fromm in his book, *Escape from Freedom*: "The fact that ideas have an emotional matrix is of the utmost importance because it is the key to the understanding of the spirit of a culture. **** It would seem that the amount of destructiveness to be found in individuals is proportionate to the amount to which expansiveness of life is curtailed, to the thwarting of the wholeness of life, to the blockage of spontaneity and growth. Destructiveness is the outcome of unlied life. **** In spontaneous action, in work as creation man becomes one with nature."

*Farrar & Rinehart, N. Y. 1941.

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The Art Digest

Art Book Library

BY JUDITH KAYE REED

Two Japanese Printmakers

"Japanese Prints by Harunobu & Shunsho in the Collection of Louis V. Ledoux." Catalogue by the owner, 1945. New York: E. Weyhe. Eight plates in full color and 44 half-tones. \$15.00.

This is the second beautiful volume in the planned series of five by Louis V. Ledoux illustrating his highly selective collection of Japanese prints, which is one of the finest in the country. The first book, published two years ago, was devoted to his 50 prints of the Primitive Period, a phase which ended about 1764 when technical advances made multiple color printing feasible. The present book illustrates the work of two famous artists who took advantage of the new developments: Suzuki Harunobu and Katsukawa Shunsho.

Harunobu (1725-1770), whom Ledoux places as one of four artists disputing the claim to first rank among the designers of figure prints, produced his best work during the last six years of his life. Of him the author-collector says, "The appeal of Harunobu is to sentiment rather than to intellect; his usual subjects, at least in their exterior semblance, are the young girls of the bourgeoisie in the occupations of their daily lives. He did not have the stateliness of Kiyonaga, the sardonic power of Sharaku, or the range of Utamaro; he turned away from the theatre, was, in the main unmindful of the demi-monde; what he did have he had supremely—his vision of the springtime of life and love."

Shunsho (1726-1793) is here considered one of the most powerful and dramatic artists of the popular school and the leading designer of actor prints in *hoso-ye* form (the author places Sharaku with his limited output and strong satiric tendency apart). Of Shunsho he says: "His interest is dramatic rather than in characterization and he shows extraordinary ingenuity in the variety of ways in which he fills the constricted space." Each of the plates has detailed introductory text giving the facts—esthetic and technical—about the print.

Sketching the Wounded

"It's Good To Be Alive," by Henrietta B. Sharon. New York: Dodd, Mead & Co. 150 pp. of text and 8 pp. of reproductions. \$2.00.

Henrietta Sharon is a writer and illustrator who organized a volunteer group of artists to work with her in Army and Navy hospitals two years ago. This book tells the story of their sketching experiences at St. Albans Naval Hospital, Brooklyn Naval Hospital and the Valley Forge Hospital, and in so doing becomes one of the most moving tributes to our men in service and the medical staffs behind them.

The artists and illustrators who accompanied Miss Sharon (including Willard Fairchild, John Holmgren, Wallace Morgan, William Oberhardt, Pruett Carter, Ray Prohaska, Frank Bensing, Aurilla Aschenbach, K. Voigtlander, Ann Schabbeher, and Norman Mingo), learned that the men wanted likenesses



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Composition With Figure: FERNAND LEGER. In Chrysler Sale

Chrysler Collection Goes Under the Hammer

ON THE EVENING of March 22, one hundred and thirty paintings, prints and drawings from one of the most famous collections of modern art in America will be sold at the Parke-Bernet Galleries. Walter P. Chrysler, Jr. began collecting paintings at the age of 14—with a Renoir. By the time the collection was first exhibited as a unit (341 items) at the Virginia Museum of Fine Arts in 1941 (and later at the Philadelphia Museum), it was already well known. Generous parts of it had been shown previously at the Detroit Art Institute, Chicago Arts Club, M. H. de Young Memorial Museum, Phillips Memorial Gallery, Art Institute of Chicago and the Museum of Modern Art.

Naturally, as in the Chrysler collection, Picasso gets star billing in the Chrysler sale. All of his major periods are represented, including the *periode nègre* *Head of a Woman*; the classic *Head of a Woman* which was formerly in the Adolphe Lewisohn collection; the blue period *La Maternité*; *Buste de Femme: Jeune Fille*; *Project for a Monument*, *periode constructive*; and the abstract *Composition, Fond Vert et Bleu*. Of historical interest to Picasso enthusiasts is the 3 3/4 by 5 1/2 inch *House*, a very early work, formerly in the collection of the artist's mother.

Matisse is notably represented by *Femme Assise dans un Fauteuil*, formerly in the Johnson collection, and *Tête de Femme*, painted in 1906; Soutine by *Landscape with Tropical Trees* and *Landscape*, which once belonged to Dikran Kelekian. There are six handsome Braque still lifes (critics agreed that Chrysler's selections of this artist's work were particularly good), dating from the much exhibited *Nature Mort* (1912).

and *Grapes* (1918) to *Pitcher and Fruit* (1932). Gris, too, contributes a group of fine still lifes.

Chirico's literally monumental *L'Annonciation* (formerly in the Lillie P. Bliss collection) and *Les Jeux Terribles*, Lurcat's strong *Forms—Composition*, and Léger's *Composition avec Figure* are excellent examples of the work of those artists during the late '20s and early '30s. *L'Attente à la Gare* by Daumier, a smaller version of the same subject in the Musée de Lyons, and *Still Life* by Manet, once in the collection of the Comte de Castellani, represent with distinction the 19th century in a collection otherwise overpoweringly of the 20th century.

The paintings will be exhibited from March 17 until the time of the sale.

Painting the Story of Oil

Watercolors by Donald W. Burns, 28-year-old Buffalo artist now in the Merchant Marine, are reproduced in the current issue of *The Lamp*, official publication of Standard Oil Company (New Jersey), which has been running a series of color reproductions of the oil industry at war. Burns' paintings depict foundry scenes at Gilbert & Barker Company, Jersey Standard affiliate in Springfield, Mass., where gun control parts are made in a plant that formerly manufactured oil burners and gasoline pumps.

Burns studied under William B. Rowe, director of the Art Institute of Buffalo. He worked for a while at the open hearth furnaces in Lackawanna, New York, where he developed a special interest in modern steel foundries as subject matter for his paintings.

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Auction Calendar

March 19 and 20, Monday and Tuesday afternoons. Parke-Bernet Galleries: Part IV of the stock of The American Autograph Shop, Merion, Pa. Autograph letters of the Presidents of the United States including Lincoln. Now on exhibition.

March 22, Thursday evening. Parke-Bernet Galleries: Modern French paintings from the collection of Walter P. Chrysler, Jr. Six examples by Picasso representing various phases of his work; canvases by Renoir, Manet, Gauguin, Cézanne, Derain, Braque, Toulouse-Lautrec, Rouault, Chirico, Matisse, Soutine, Daumier, Modigliani, Lurcat, Leger, Miro, Masson, Gris, Arp and others. Exhibition from Mar. 17.

March 23 and 24, Friday and Saturday afternoons. Parke-Bernet Galleries: Furniture and decorative objects, property of Mrs. Syma Busiel, Chicago, and other owners. French and English furniture, XVIII century, decorations, and a selection of porch furniture. Porcelains, including a pair of Ludwigsburg statuettes. Tapestries including *Jeu de l'Escarpolette*, an Aubusson silk weaving. Spode, Wedgwood and other table china. Oriental and Aubusson rugs, domestic carpets. Paintings include *Paul I, Czar of Russia* by Stchoukine, formerly in the Pavlosk Palace; a pair of XVIII century Italian paintings. Exhibition from March 17.

March 27, Tuesday evening. Parke-Bernet Galleries: Prints and drawings, collections of the late Arthur F. Egner, Charles R. Miller, others. Early and modern work by Dürer, Rembrandt, Schongauer, Van Dyck, Meryon, Whistler, "Pop" Hart, Zorn, Brockhurst, McBryde, Pennell and other artists. Exhibition from March 21.

March 29, Thursday afternoon. Parke-Bernet Galleries: Furniture and decorations, property of Lt. Col. James W. Flanagan and others. French and other furniture and decorations. Oriental and European carvings, Colombian and other silver and silver plated ware. Old violins by Mirecourt, Brocas, Cassini, etc., and a mandolin by Washburn. Brocades, embroideries, silk and Paisley shawls. Canes and walking sticks. Bibelots. Books and firearms. Paintings by Bouguereau, Schreyvogel, de Hoogt and works of various schools. Oriental rugs. Exhibition from March 24.

March 31, Saturday afternoon. Parke-Bernet Galleries: Furniture and decorative objects from the collections of Stanley N. Barbee, Mr. and Mrs. H. Adams Aabforth, others. French and English XVIII century furniture. Paintings including work by Diaz, Pasini, De Neuville, Alma-Tadema, Daubigny, Dupré, and Henner. Georgian silver. Chinese porcelain and pottery including T'ang polychromed terra cotta equestrian statuettes; *K'ang Hsi famille verte* beakers and plaques; Rhages, Sultanabad and other XII-XVII century Near Eastern pottery. Coptic tapestry fragments. V-VII century A.D.; Egyptian and other antiquities. Exhibition from March 24.

April 3, Tuesday afternoon and evening. Parke-Bernet Galleries: Books, property of Ralph Colin, Robert Hoe, others. English and French literature. Library sets in fine bindings. Modern French illustrated books. Autograph letters of eminent Germans, etc. Exhibition from March 28.

Bank Manager to Artist

Paintings by Frans Hoyer, former Dutch business man, are being shown at the Barbizon Little Gallery, New York, through Mar. 31. One time manager of the New York office of the Commercial Bank of Spanish America, Ltd., and president of the Spanish American Commercial Co., Inc., Hoyer started to paint after completing a successful financial career. He has studied with Robert Brackman, Alexander Brook, George Picken and H. E. Ogden Campbell and exhibited with the Brooklyn Society of Artists. For the past two years he has sketched servicemen at the C.D.V.O. Information Center.

For War Orphans

The portrait of the *Philosopser T. G. Masaryk*, first president of the Czechoslovak Republic, which was painted by Oskar Kokoschka and recently shown at the Feigl Gallery, has been sold, and the entire proceeds of \$4,000 turned over to the newly formed Kokoschka Fund for Czechoslovak War Orphans.

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March 29 at 2 p.m.

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EXHIBITION FROM MARCH 24

March 31 at 2 p.m.

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BONDS BUY BULLETS

Corcoran Biennial

[Continued from page 5]

Lights, Rockport well deserved the Clark Fourth Prize of \$500 and the Corcoran Honorable Mention Certificate. One of the painter's finest efforts, it ranks high in the exhibition. Stemming from Ryder, but by no means imitative, it is rich in pigmentation, and striking with its adroit blending of luminous blues and unusual greens.

Turning from the prizewinners, two fine character studies are outstanding. They are Louis Di Valentin's *War News*, a circular composition that eavesdrops on a club reading room's General Staff, and Joseph Hirsch's simple dramatic *The Confidence*. George Grosz is well represented by a compelling study in war horror, titled *The Survivor*. *Autumn Choir* by John Carroll is an interestingly composed canvas, with odd subject matter, showing a clergyman blessing the participants of a hunt. Or is he abjuring their intentions?

Vincent Spagna's *Self Portrait*, with its well balanced yellows, blues and salmon pinks, achieving excellent division of space, should have been seriously considered for one of the prizes.

Carl Gaertner is represented by a mature canvas, titled *The St. Clair Fire*, while an otherwise convincing Bruegel-esque landscape by Marshall Glasier, titled *Return of Soldier*, is somewhat handicapped by inconsistent figures in the foreground. Gwathmey contributes a handsome entry, *In Heaven Is Your Reward*.

Impressive are the powerful forms and movement of Henry Mattson's sombre *Island Rocks*, and the control and painting quality exhibited by Simka Simkhovitch's *Cos Cob Ruins*. Two fine conservative works are N. C. Wyeth's *The Spring House* (a good bet for the popular award), and Luigi Lucioni's still life, *Design for Color*.

Lamar Dodd's *Madonnas of the Rain* sets its mood through clever handling of draperies. *The Cold Dawn of Day*, by Navy Combat Correspondent Mitchell Jamieson, is a silencing answer to those who think that having been there doesn't mean a great deal to a painter.

Fine still lifes are contributed by Sigmund Menkes and Eugene Weisz, and children are well understood by Gladys Rockmore Davis, Franklin C. Watkins and Arbit Blatas. Julian Levi's desolate *Tree Trunk*, Henry Varnum Poor's *Midsummer Morning*, Edwin Dickinson's poetic *Slanting Apple Tree*, William Thon's *Sea Gulls*, and Everett Spruce's *Water Bird* are representative examples of these painters' work. Also to be mentioned are: a fine Weber figure painting; a Maurice Sterne, a strange wedding of the abstract with impressionism; a sensitive abstract by Bradley Walker Tomlin; a Milton Avery, notable for its considered disposition of masses; Leon Kelly's surrealistic *St. George and the Dragon*; a fine portrait of the artist's wife, by Alexander Brook; the hard and brilliant *Combines in North Dakota*, by Luella Buros.

The jurors responsible for the selection of the pictures, as well as the choice of prizewinners, were: Kenneth Hayes Miller (chairman), Lamar Dodd, Richard Lahey, Hobson Pittman, and Raphael Soyer. The exhibition will continue until April 29.—BEN WOLF.

The Critics Choice

[Continued from page 8]

its skillful combination of the power and satire of Daumier with the vibrating color of 13th century stained glass. Conrad Albrizio's *Survivors* is just as depressing in its horror as the artist expected it to be. It is a powerful castigation of what our civilization has imposed on some people.

There is in the majority of the paintings intelligent reliance on healthy tradition, and by that I do not mean mere copying of the past. The careful craftsmanship of early Italian painting is fused with the surrealist expression of today in Nathaniel Jacobson's *Ezekiel*. The skill and drama and color of baroque art is combined with vigorous American realism in Julien Binford's *The Razor Fight*; the lyric quality to be found in Seurat is subtly exploited and modulated by Charles Howard in his *First War-Winter* and by Stuart Davis in his beautifully kaleidoscopic *Report from Rockport*.

An entirely different type of abstraction expressing an orderly destruction may be seen in *Prelude to Invasion* by Walter Houmere. William Thon's *Under the Brooklyn Bridge* records in a limited color range and stark design the mood and mystery of the river at night. Jackson Pollock's *Gothic*, painted in quite a different mode, has an appeal that is hard to explain. In it is seen diffused color and light as it comes through Gothic tracery filled with glass.

The Green Pool by Revington Arthur brims over with healthy color and is well designed. With a miniature war waged on distant hills and sea and a youth singing in the peaceful foreground, Peppino Mangravite explains with epic quality the role of the contemporary creative mind. The painting is called *The Song of the Poet*. A strange handling of delicate blues, pink and yellow with plenty of black and powerful pigment manipulation are successfully combined or rather designed by Dan Lutz in *The Main Drag*.

Outstanding canvases by Alexander Brook, John Carroll (*Garden of Roses*), Walt Kuhn, Henry Lee McFee, Max Weber and Jon Corbino are included in the exhibition.

Cincinnati art is well represented by John Weis's *Queen City Nocturne*, Carl Zimmerman's *Hills in Winter*, Reginald Grooms' *Lady in Limbo* and Herman Wessel's *Tennessee*. For some reason few watercolors were selected. Among these the works of Andrew Wyeth, Eliot O'Hara and Dong Kingman show remarkable skill in handling of medium.

For some time now there has been in the arts, poetry and music as well as painting, a tendency to strain for the unusual, for the complex and paradoxical, straining to such point that form, organization and feeling are so weakened that understanding and emotional response are difficult. This cult of the obscure is not largely represented in our Critics' Choice. Very little painting of the so-called American scene, which has tended towards illustration of incidents in American life, appears. The American artists seem now to be treating subject matter of wider significance. There is a definite tendency to paint ideas and emotions rather than objects and incidents.

The Art Digest

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Indiana, Pa.

2ND ANNUAL COOPERATIVE ART EXHIBITION. Apr. 28-May 28. State Teachers College. Open to all artists. Media: oil and watercolor. Jury. Prizes of \$350. Entry fee \$2.00. Entry cards due Apr. 10. Work due Apr. 20. For further information write Orval Kipp, Director of Art Department, State Teachers College, Indiana, Pa.

Irvington, N. J.

12TH ANNUAL EXHIBITION OF IRVINGTON ART AND MUSEUM ASSOCIATION. Apr. 30-May 25. Irvington Art and Museum Association. Open to all artists. Media: oil, watercolor, black and white, sculpture. Jury. Prizes. Entry fee \$1.00. Entry cards due Apr. 18. Work due Apr. 18-20. For further information write Miss May E. Baillet, Secretary, Irvington Art and Museum Association, 1064 Clinton Avenue, Irvington 11, N. J.

Jersey City, N. J.

PAINTERS AND SCULPTORS SOCIETY OF NEW JERSEY, INC. NATIONAL EXHIBITION. May 7-28. Jersey City Museum. Open to all artists. Prizes. Jury. Media: oil, sculpture, watercolor, pastels, gouache, black and white. Entry fee \$3.50 for non-members. Entries due Apr. 30. For further information and entry blanks write Ward Mount, 74 Sherman Pl., Jersey City, N. J.

Laguna Beach, Calif.

4TH NATIONAL PRINT AND DRAWING EXHIBITION. May 1-30. Laguna Beach Art Gallery. Open to all artists. Jury. Prizes. Entry cards available March 1. Entry cards due Apr. 20. Work due Apr. 25. For further information write George N. Brown, Exhibition Chairman, c/o Laguna Beach Art Gallery, Laguna Beach, Calif.

New York, N. Y.

53RD ANNUAL EXHIBITION OF THE NATIONAL ASSOCIATION OF WOMEN

ARTISTS. April 21-May 19. National Academy of Design. Open to members of the Association. Media: oil, watercolor, black and white, sculpture, etc. Jury. Prizes. Work due April 11. For further information write Miss Josephine Droege, Executive Secretary, Argent Galleries, 42 West 57th Street, New York 19, N. Y.

ALUMNI ASSOCIATION OF THE AMERICAN ACADEMY IN ROME. To May 14. Open to all artists in teams of not less than two and not more than four. Media: Architecture, landscape architecture, painting, sculpture. The purpose of the contest is a collaborative memorial to Dr. Elmer A. Sperry. Prizes totaling \$1,500. For further information write the American Academy in Rome, 101 Park Avenue, New York 17, N. Y.

NATIONAL ART CLUB JUNIOR ARTIST'S EXHIBITION. May 2-30. National Arts Club, 15 Gramercy Park. Open to all artists under 35 years. All media and photographs. Jury. Prizes. Three entries permissible. Fee for non-members: \$1.00 for each entry accepted. Entry cards available March 15. Work due April 15. Out-of-town entries to be delivered to Budworth & Son, 424 West 52nd St., New York, N. Y.

AUDUBON ARTISTS FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13. National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totaling \$1,000. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

Ridgewood, N. J.

"PORTRAIT OF RIDGEWOOD" 10TH ANNUAL EXHIBITION. May 19-June 10. Municipal Building. Open to all artists. Jury. Prizes totaling \$1,000. Media: oil, watercolor, black and white, murals. Subject matter must have some bearing on the village of Ridgewood. Entry fee \$3.00 for non-members. Entry cards due by Apr. 30. Work due May 11 & 12. For further information write Mrs. Robert D. Gartell, Secretary, 246 Mountain Ave., Ridgewood, N. J.

REGIONAL SHOWS

Albany, N. Y.

10TH REGIONAL EXHIBITION OF ARTISTS OF THE UPPER HUDSON. Apr. 25-June 2. Albany Institute of History and Art. Open to artists living within 100 miles of Albany. Media: oils, watercolors, pastels and sculpture not previously shown at the Institute. Jury. Purchase prize. No entry

cards. Work due by April 14. For further information write John Davis Hatch, Jr., Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Bristol, Va.

2ND ANNUAL REGIONAL EXHIBITION. May 8-29. Virginia Intermont College. Open to residents of Va., Tenn., D. C., N. C., W. Va., and Ky. Media: oil, watercolor. Jury. Prizes. Entry fee \$1.00. Entry cards due Apr. 10. Work due Apr. 24. For further information write Prof. C. Ernest Cooke, V. I. College, Bristol, Va.

Lowell, Mass.

YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

Minneapolis, Minn.

SCULPTURE EXHIBITION. May 1-31. Walker Art Center. Open to sculptors with present or past residence in Minnesota, North and South Dakota, Iowa, Wisconsin. Media: all. Works must have been executed in past 5 years and never previously exhibited in Minnesota Sculpture Exhibition. No entry fee. Jury. Purchase prizes. For further information and entry cards write Miss Alice Dwyer, Walker Art Center, 1710 Lyndale Ave. S., Minneapolis 3, Minn.

Parkersburg, W. Va.

PARKERSBURG ANNUAL REGIONAL EXHIBITION. Apr. 8-May 6. Parkersburg Fine Arts Center. Open to residents of Ohio, West Va., Va., Ky., Penn., and Washington, D. C. Media: oils and watercolors. Entry cards available. Jury. Prizes. Entry cards due March 26.

Rochester, N. Y.

ANNUAL ROCHESTER FINGER LAKES EXHIBITION. Rochester Memorial Art Gallery. Open to artists of 19 counties in Western New York. Jury. Purchase prizes. No fees. Entry blanks due Apr. 21. Work due Apr. 23. For further information write Miss Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7, New York.

San Francisco, Calif.

1ST ANNUAL EXHIBITION OF OIL PAINTINGS. Apr. 15-May 7. Pent House Gallery. Open to California resident members of the American Artists Professional League. Media: oil. Canvases must be under 25x30 in size. Prizes of \$200. Work due Apr. 1-6. For further information write Pent House Gallery, 133 Geary St., San Francisco, Calif.

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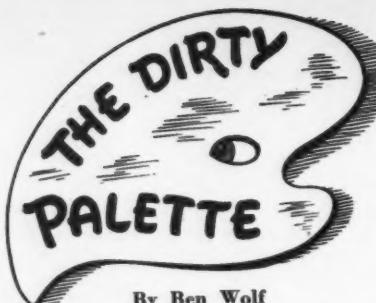
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By Ben Wolf

HUGGER MUGGER AT PERLS' . . . I attended an opening of Tschacbasov's work at Perls Galleries the other night and every available inch of floor space was working overtime. My feet served a double purpose. Not only did I stand on them, but so did several other guests as well. We were all playing that time honored game so popular at openings, you know, the one where everyone carefully covers the pictures with their backs and you try to guess what they look like—the pictures, I mean. Well, we were having a gay time at this, when suddenly the lights went out. Some low opportunist immediately proceeded to put his cigarette out in my glass of punch, while a third art lover joined the other two already on my feet.

Mr. Perls saved what might have been a nasty situation, with a new fuse and illumination was restored. The lady next to me summed up the calamity neatly: "Might have been a panic, you know, so many neurotics always attend openings."

ALEXANDER BROOK did a neat bit of phrase turning the other day just after seeing the Picasso Exhibition at the Buchholz Galleries. "Picasso," he said, "has the dignity of a bullet." Not bad. As a matter of fact, I wish I could have gotten away with that as my own . . . but he reads the DIGEST, too.

ASIDE to 57th Street . . . Please don't forget that the art students who come

to "Gallery Gaze" today, may, in the not too distant future, wind up as your source of exhibitors. Treat them kindly, you'll need them later. . . .

THIS LITTLE TALE is a happy antidote for all those unpleasant, "artist versus gallery" controversies.

Frank K. M. Rehn, head of Rehn Galleries, was recently guest of honor at a banquet given by his artists. The boys, it seems, had gotten together and decided that their dealer was their best friend and severest critic. Not content simply with so deciding, they planned the aforementioned dinner, and presented him with a cigarette case. The case was engraved with the artists' names and dates indicating when they first became associated with the galleries. . . . Aside to Mr. Rehn: if you can't get cigarettes, you can always use it as a card case.



Frustration, Inc. # 2

MANY AN ARTIST has found himself up a tree, but seldom in the same way that it happened to Victor Gatto, who has recovered from the experience, according to a letter received here from Sterling Strauser, of Stroudsburg, Pa. Our informant writes: "Not long ago, Gatto wandered too far into a Florida swamp to find his way out before sunset. Armed with only a pocket knife and stick, he climbed a tree and spent a tense watchful night there." Presumably there was no sign of Chloe.

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C. Law Watkins Dies

Charles Law Watkins, associate director of the Phillips Memorial Gallery and director of the Gallery's art school as well as adjunct professor of art at the American University, all in Washington, D. C., died Mar. 2 at New Haven Hospital. He was 59 years old.

Watkins was born in Peckville, Pa., and was graduated from Yale in 1908. He served as an ambulance driver with the French and the United States Armies during the first World War and was made vice-president of Pennsylvania Coal & Coke Company upon his return. In 1929 he retired from business, moved to Georgetown and became associated with the Phillips Gallery. In 1937 he won the bronze medal for portraits awarded by the Society of Washington Artists.

He is survived by his wife, the former Mary P. Bradley; their son, Law Bradley Watkins; a sister, Mrs. Charles Seymour, wife of the president of Yale University; his father, and four children by a former marriage, Sgt. Thomas Watkins, U.S.A., and Gladys, Ann and Elizabeth Law Watkins.

Judges of Women

Twenty prizes, totalling \$1400, will be awarded at the 53rd Annual Exhibition of the National Association of Women Artists which opens at the National Academy Galleries on April 22.

The jury is composed of Edith C. Barry, chairman, Beatrice Cumings, Georgina B. Harbeson, Jane Diamond, Mary E. Hutchinson, Eunice Vibberts, Ann Cole Phillips, Grace H. Turnbull, Dina Melicov, Linton Schrick, Gertrude K. Lathrop, Anita Weschler, Roselle H. Osk, and Alexandrina R. Harris.

To Jury Cleveland Local

Members of the jury for the Cleveland Artists and Craftsman's 27th Annual May Show, will be Anna W. Olmsted, director of the Syracuse Museum of Fine Arts; John O'Connor, Jr., acting director of the Carnegie Institute, and Bartlett H. Hayes, Jr., director of the Addison Gallery of American Art. Entry blanks can be obtained from the museum; to be returned by April 3.

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The Fair Jury Plan. How Set Up and How It Works

The League is here presenting the Fair or Dual Jury Plan which is rapidly taking hold and being adopted over the country. There have been slight modifications which did not alter the determination that there should be fairness for all tendencies in art.

The chief criticism has been that it did not take care of the so-called "Middle of the Roaders." It certainly does, for anyone who places himself in that classification need not declare himself but may submit his work to both juries. He has more freedom of choice than he has in our national political system. Here is one instance where the plan was slightly altered. Some shows stipulated that he may make a choice of the jury under which he desires to have his work judged but that he must make this selection. Here is the procedure:

Fair Jury Plan For Freedom of Choice

1—Two juries are to be appointed.

One shall definitely represent the Right tendency in art. The other shall definitely represent the Left tendency. There should be clear cut Right and Left selections for the jury in order to guard against any unbalancing.

2—The President or Chairman appoints two Committees to make nominations for jurors. These nominations to be definitely of the two leanings. Their lists are then submitted to the members for their approval and balloting. Those receiving the greatest number of votes of their respective groups shall be the jurors, in the order of the number of ballots cast for them.

3—Competing artists shall have full freedom of choice as to which jury he feels will be most sympathetic to his work. Or he may submit it to both juries. He need not declare himself either Left or Right.

4—Of the final selections made by the two juries, 50% shall represent each section. They may be hung together or separately as the management thinks best.

5—The plan which has found the most favor and which is being adopted is to have the two juries meet and judge separately. This eliminates charges of undue influence which sometimes arises when the two juries meet together in judging the entries.

6—Juries of awards shall also be dual and make their respective nominations for the awards. Final decision is to be determined by the management or the public.

The League expects to have a brochure on the Dual or Fair Jury system ready for publication shortly. In this

tions for jurors. These nominations to be definitely of the two leanings. Their lists are then submitted to the members for their approval and balloting. Those receiving the greatest number of votes of their respective groups shall be the jurors, in the order of the number of ballots cast for them.

will be given the reasons for its formulation and the manner in which it has worked in every instance where it has been put into practice.

Jordan-Marsh Again Adopts Fair Jury

The Jordan-Marsh Gallery in Boston which sponsors the foremost New England Annual is again using the Fair Jury plan for their forthcoming show in May. Writes Mrs. R. W. Palmer, its Director:

"The Dual Jury System seems to be gaining ground as well it should. It solved so many of our problems that I definitely shall use it in our forthcoming May show."

From One of Our Members

The League is in receipt of a contribution which so clearly expresses the prevailing sentiment of artists over the country who have risen en masse in support of the Fair Jury System that it seems well worth printing, and here it is:

"It is clear that the Balanced-Fair Jury proposal is a sincere effort on the part of large sections of representative artists throughout the country to establish a jury system that is equally fair to all. It applies to art interests everywhere and not alone to reputed art centers such as New York, Philadelphia, Chicago, etc.

"The plan aims to assert the artists' rights to be judged by fellow artists and not by museum directors and art critics whose records in many cases during the past decade or two has been notoriously one-sided. It is an attempt to correct the partisan unfairness of one group against all other groups.

"Too frequently has the band wagon been occupied by various directors and critics instead of creative artists. There is a loud and growing demand for an equal chance for all groups to be seen and judged. What could be more logical or just?

"It is the very essence of democracy in the best sense as against the apparent contrary tendency to total totalitarianism and partisan domination."

Appreciation to Maurice G. Debonnet

The watercolor, *Still Life—Fruit*, by Maurice G. Debonnet, shown at the New York City Chapter's 1944 American Art Week exhibition, was superb in rich color and a masterly technical performance. Quite deservedly it received one of the awards.

Mr. Debonnet's graceful gesture has been to present this painting to the League for such use as the National Executive Committee may care to make of it. This work of art by a member of the American Water Color Society and the New York Water Color Club will be one of the prizes for our 1945 American Art Week.

The League is deeply appreciative of Mr. Debonnet's gift.

The Honor Roll Scroll

By an intelligent use of proportional relationship in composition, and design, which is the same thing, the artist has a wonderful means of creating beauty. Every rectangular shape has inherent in itself its own scale of proportion.

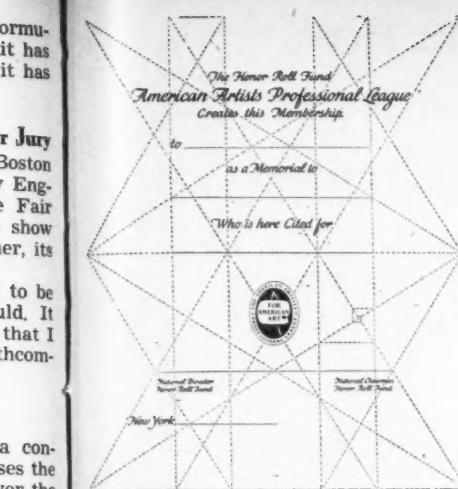
In the problem of a design for the Honor Roll of the AMERICAN ART-

The Art Digest

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ISTS PROFESSIONAL LEAGUE it was necessary to find a shape best adapted to the subject matter to be embodied in the design. This was found to be one-half of a whirling square rectangle, or one whirling square rectangle over the other. This happens to be the shape adopted by the designer of the great Chalice of Antioch. When the structural lines were drawn as shown in the diagram, the lettering was drawn within the logical limitations of the shape, and the sizes of the letters and the spaces between the lines were related to each other according to the scale of relationships inherent in the shape, as shown by the rectangular spiral in the drawing.

—EDWARD B. EDWARDS.

Chapter Chairmen— Art Week Directors

To those who were not able to attend the Annual Meeting on February 24, there is due from the League its congratulations and thanks for the tremendous amount of work accomplished during the year. Particularly are they to be cited for their keen interest in our Rehabilitation program and textbook campaign.

Their work during our national celebration, American Art Week, was history making in the field of fine arts. Every State had exhibitions of work done by our service men and overall general co-operation of our artists and craftsmen with the Arts and Skills units of the Red Cross.

Several Chairmen and Directors were not able to be present at our banquet board this year. Roger Deering, Maine Chairman, was kept at home through illness—his first miss in eight years. Our hard working Connecticut Director, Mrs. Marshall, was not able to be present to receive her State's honorable mention blue ribbon. Mrs. Hamlin was present and received the award for her.

Special awards of the League gold pin for outstanding work in rehabilitation were bestowed upon Hubert de Groff Main of the New Jersey Chapter, for the largest textbook collection and Mrs. Delphis C. Breault of the Massachusetts Chapter, for excellent work in hospitals at Devens, Framingham and Chelsea. In the preparation of material for distribution all over the nation to Mrs. Kenneth Johnson of the Maryland Chapter. To the Federated Club for continued efforts in collection

of tools and materials, a blue ribbon to the Forest Park Club, Baltimore.

Puerto Rico

The League welcomes the following new members who have joined the Puerto Rico Chapter: Marcos J. Alegria, Lucie C. Braegger, Alice W. Churchill, Frank Delgado, Mr. and Mrs. Paul Edwards, Mrs. Anna Bent, G. E. Gonzalez, Mrs. Beatrice Guas, Ross Hayworth, Father Narcelino Mass, E. M. Thyvaert, Isabel Vila, Jacinta Vd. de Martinez, Maria Luisa Padilla, and Jane Andree Spinning.

New Homes for 1944 Prizes

Cavendish Common, John Taylor Arms, Tennessee.

R.F.D., Martin Lewis, North Carolina.

Raleigh Tavern, Samuel Chamberlain, Texas.

Boothbay Harbor, James E. Allen, New Jersey.

George Washington, Timothy Cole wood-engraving from the Conrow painting, Massachusetts.

Evelyn Marie Stuart Says:

It appears that in their effort to reduce art to simple or pure design, modernists are really endeavoring to destroy fine art by denying its fundamental purpose. Neither is it true that naturalism is "mere craft" or only characteristic of "debased periods" in art since the Frieze of Phidias for the Parthenon was so completely a copying of nature in the action of the horses as to puzzle all succeeding generations until the invention of the instantaneous camera checked his absolute accuracy. Greek art was distinguished by naturalism in its first and best periods, 500 B. C. on, and its naturalism was contemporary with Greek philosophy and social science investigation. Classical naturalism in turn inspired the centuries of struggle to achieve full naturalism in painting, which was the chief concern of Italian art from Cimabue to Leonardo, and contemporary with the development of science and discovery by Copernicus, Galileo and Columbus. Naturalism is a scientific art form in harmony with the deductive thought of the Western mind and characteristic of democratic, or free, peoples—whereas stylized decoration is always indicative of life under some form of dictatorship. The strangest thing of all about Modernism is that, with all its prate about design, it never has produced one notably grand example.

Red Cross Benefit

The Eighth Street Gallery Art Association, in conjunction with the Gotham Painters, is currently showing oils, watercolors, and etchings by members for the benefit of the American Red Cross. The pictures on display range in price from \$1 to \$35, and were all given by the artists as their contribution to the present Red Cross drive.

Particularly noticed by this reviewer: a crisp watercolor by Helen E. Schepelus, an impressionistic landscape in oil by William Fisher, and an amusing watercolor by E. C. Cozzens.—BEN WOLF.

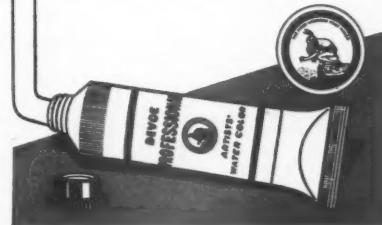
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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.

Albany Institute of History and Art To Apr. 1: *Regional School Exhibition*.

ALBUQUERQUE, N. M.

University of New Mexico To Apr. 12: *Paintings by Hilaire Hiler*.

ATHENS, GA.

Art Gallery, University of Georgia Mar. 20-Apr. 12: *Florida Gulf Coast Group*.

ATLANTA, GA.

High Museum of Art To Mar. 31: *18th Century American Paintings*.

BOSTON, MASS.

Copley Society of Boston To Mar. 23: *Adelaide Cole Chase Memorial*; Mar. 26-Apr. 6: *Boston Art Club Members Exhibition*.

Guild of Boston Artists To Mar. 24: *Watercolors by Members of the Guild*; Mar. 26-Apr. 7: *Members Exhibition*.

Institute of Modern Art To Apr. 1: *Four Modern American Painters*.

Boris Mirski Art Gallery To Mar. 29: *Watercolors by Laurence Kupferman*.

Robert C. Vose Galleries To Mar. 31: *Watercolors by Charles E. Heil*.

BUFFALO, N. Y.

Albright Art Gallery To Apr. 1: *Annual Western New York Exhibition*.

CAMBRIDGE, MASS.

Fogg Museum of Art To Mar. 24: *European Masters*; To Apr. 15: *Lithographs by Grant Wood and Thomas Benton*.

CHICAGO, ILL.

A. Ackerman Galleries Mar. 26-Apr. 21: *Watercolors by Roy Mason*. Art Institute To Mar. 25: *The Hudson River School*.

Lenabel F. Pokrass Gallery Mar. 18-Apr. 15: *Paintings by Copeland Burg and Constantine Pongianni*.

CINCINNATI, OHIO

Art Museum To Apr. 8: *Critic's Choice of Contemporary American Painting*.

CLEARWATER, FLA.

Clearwater Art Museum To Mar. 31: *Paintings by Georgine Shillard*; Mar. 28-Apr. 7: *American and European Watercolors*.

CLEVELAND, OHIO

Cleveland Museum of Art To Mar. 31: *Lithographs by Stow Wengenroth; Wings Over Pacific*; Mar. 16-Apr. 10: *Portrait of America*.

COLUMBUS, OHIO

Columbus Gallery of Fine Arts To Mar. 30: *War Paintings; Modern Painters as Sculptors*.

DALLAS, TEX.

Dallas Museum of Fine Arts To Apr. 6: *Paintings by Florence McCleung*; Mar. 18-Apr. 17: *Prints by Josef Imhof*; Mar. 25-Apr. 25: *Dallas Allied Arts Exhibition*.

DAVENPORT, IOWA

Davenport Municipal Art Gallery To Mar. 25: *Watercolors by Dong Kingman*; To Apr. 2: *"Look at Your Neighborhood"*.

DENVER, COLORADO

Denver Art Museum To Apr. 9: *Italian Masters*; To Mar. 31: *Posters by Elsie Haynes*.

FITCHBURG, MASS.

Pittsburgh Art Center To Apr. 5: *Drawings and Paintings by Paul Harvey W. Kidder*; Annual Children's Exhibition.

INDIANAPOLIS, IND.

John Herron Art Institute To Mar. 18: *Old Master Etchings and Engravings*; Mar. 25-Apr. 29: *Russian Icons*.

KANSAS CITY, MO.

William Rockhill Nelson Gallery Mar.: *Ceramics of the Occident and Orient*.

LOS ANGELES, CALIF.

Los Angeles County Museum To Apr. 22: *Drawing Biennial*.

Stendahl Art Galleries To Mar. 17: *Abstractions by Alice Rahon Paalmen*.

James Vigevano Galleries To Mar. 23: *Paintings by Max Band*.

MANCHESTER, N. H.

Currier Gallery of Art Mar.: *Watercolors by American Watercolor Society*.

MEMPHIS, TENN.

Brooks Memorial Art Gallery To Mar. 28: *Ceramic Group Exhibition*; *Paintings by Frederick Waugh*.

MINNEAPOLIS, MINN.

Minneapolis Institute of Arts To Apr. 5: *Art of the Church*; To Apr. 15: *Durer*; Mar. 17-Apr. 17: *Sculpture by John Rood*.

Walker Art Center To Mar. 23: *Watercolors by Winslow Homer*.

NEWARK, N. J.

Newark Museum Mar.: *Pottery; Asiatic Bugs and Oriental Sculpture*; To Mar. 25: *Modern Dutch Art*; From Mar. 15: *Plastics and Plywood*; From Mar. 25: *Elements of Design*.

NEW HAVEN, CONN.

Yale Gallery of Fine Arts To Mar. 25: *Works of Duchamps-Villon*.

OAKLAND, CALIF.

Oakland Art Gallery To Apr. 1: *Annual Exhibition of Oils and Sculpture*.

PASADENA, CALIF.

Pasadena Art Institute To Mar. 25: *Paintings and Drawings by Edna Macgeorge*.

PHILADELPHIA, PA.

Pennsylvania Academy of Fine Arts To Mar. 25: *Annual Exhibition by Members of the Academy*.

Art Alliance To Apr. 8: *Sculpture by Mitzi Solomon*; *Prints from Rosenthal Collection*; Mar. 20-Apr. 15: *Paintings by Abraham Ratner*; *Flower Paintings*.

Philadelphia Museum of Art To Apr. 8: *American Culture; 18th Century French Prints*; To Apr. 1: *Eight American Abstract Artists*.

The Print Club From Mar. 16: *Annual Exhibition of American Color Print Society*.

Woman's City Club Mar.: *Paintings by Mrs. Percival H. Granger*.

PITTSBURGH, PA.

Carnegie Institute To Mar. 25: *Watercolor Exhibition*.

PROVIDENCE, R. I.

Rhode Island School of Design To

Apr. 2: *Sculpture and Quill Drawings by Dr. Waldemar Raemisch*.

ST. LOUIS, MO.

City Art Museum To Mar. 21: *Latin American Prints*; To Mar. 31: *Local Group Exhibition*; To Apr. 15: *20th Century French Painting*.

ST. PAUL, MINN.

St. Paul Gallery and School of Art To Mar. 29: *Paintings and Drawings by Oskar Kokoschka*; Mar. 15-29: *Modern Cuban Paintings*.

SACRAMENTO, CALIF.

Crocker Art Gallery To Mar. 25: *Lucien Labaud Memorial Exhibition*; *American Society of Etchers*.

SAN DIEGO, CALIF.

Fine Arts Gallery Mar.: *Paintings by Elsie Kimberly*; *Paintings by Chang Shu-Chi*; *Albrecht Durer*; *Contemporary American Paintings*.

SAN FRANCISCO, CALIF.

California Palace of the Legion of Honor Mar.: *Old Masters*; *Bronzes by Theodore Riviere and Arthur Putnam*; *Art of Greece*; To Mar. 29: *Built in U. S. A.*; To Apr. 1: *War Sketches by Gregor Duncan*; *Watercolors by Mildred Williams*.

Pent House Gallery Mar.: *Contemporary California Artists*.

San Francisco Museum of Art Mar. 20-Apr. 8: *Abstractions by H. Berio*; *Captured Light*; *Army Art Exhibition*; Mar. 20-25: *Red Cross Poster Competition*; Mar. 22-Apr. 8: *Picasso*; Mar. 27-Apr. 15: *Paintings by Ethel and Jenne Magafan*.

SPRINGFIELD, MASS.

George Walter Vincent Smith Art Gallery To Mar. 25: *Paintings by Jean Charlot*; *Prints from American Color Print Society*.

Museum of Fine Arts To Apr. 18: *Paintings by Thomas Eakins*.

SYRACUSE, N. Y.

Syracuse Museum of Fine Arts To Mar. 25: *Paintings by Van Gogh*.

TERRE HAUTE, IND.

Swope Art Gallery To Apr. 1: *Anniversary Exhibition*.

TORONTO, CAN.

Toronto Art Gallery To Mar. 25: *Ontario Society of Artists*; *Canadian War Art*.

UTICA, N. Y.

Munson-Williams-Proctor Institute To Apr. 1: *Paintings by Charles Burchfield*; *Prints by Edward Munch*; *Paintings by Mrs. George Frost*.

WASHINGTON, D. C.

Corcoran Gallery From Mar. 18: *Biennial Exhibition*.

National Gallery, Smithsonian Institution To Apr. 1: *Society of Washington Artists*.

Phillips Memorial Gallery To Mar. 26: *Ceramics by Lea Halpern*; Mar. 18-Apr. 17: *Paintings by Benjamin Kopman*; Mar. 18-Apr. 30: *Paintings by Bonnard*.

WEST PALM BEACH, FLA.

Norton Gallery and School of Art To Mar. 30: *Annual Members' Exhibition*.

WOODSTOCK, N. Y.

Rudolph Galleries Mar.: *Group Exhibition of Small Paintings*.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Mar. 31: *Paintings by Anton Refregier*.

N. M. Acquavella (38E57) Mar.: *Old Masters*.

H. V. Allison (32E57) Mar.: *Etchings*.

American-British Art Center (44W 56) Mar. 19-31: *Watercolors by Iris Ritter*.

An American Place (508 Madison) To Mar. 22: *Paintings by Georgia O'Keeffe*.

Argent Galleries (42W57) Mar. 19-31: *Paintings by Dorothy Eaton and Ethel Paxson*; *Paintings of Costa Rica by Pachito Crespi*.

Artists Associates (138W15) To Mar. 31: *Gouaches by Charles Keller*.

Art of This Century (30W57) Mar. 17-Apr. 14: *Paintings by Jackson Pollock*.

Associated American Artists (711 Fifth at 56) To Mar. 24: *Paintings by Carlos Lopez*; Mar. 26-Apr. 14: *Paintings by Joseph Raskin*.

Babcock Gallery (38E57) To Mar. 31: *Paintings by Douglas Gorstine*.

Barzansky Galleries (664 Madison at 61) To Mar. 31: *Paintings of Flowers*.

Bignou Gallery (32E57) Mar. 19-Apr. 7: *Paintings by Wallace B. Putnam*.

Bonestell Gallery (18E57) Mar. 26-Apr. 7: *Sculpture by Leo Amino*.

Mortimer Brandt Gallery (15E57) To Mar. 29: *Paintings by Maurice Sieran*.

Brooklyn Museum (Eastern Parkway) To Apr. 29: *Biennial International Watercolor Exhibition*.

Brummer Gallery (110E58) Mar.: *Old Masters*.

Buchholz Gallery (32E57) Mar. 20-Apr. 14: *Eight British Painters*.

Carroll Carrstairs Gallery (11E57) To Mar. 24: *Flowers by Suzanne Carvalho*.

Contemporary Arts, Inc. (106E57) To Mar. 23: *Paintings by Sigmund Kostlow*; Mar. 19-Apr. 6: *Paintings by Virginia Cuthbert*.

Downtown Gallery (43E51) Mar.: *Julian Levi and Others*.

Durand-Ruel (12E57) To Mar. 31: *Paintings by Enrico Donati*.

Durlacher Brothers (11E57) To Mar. 31: *Paintings and Sculpture of Saint Jerome*.

Duveen Brothers, Inc. (720 Fifth Avenue) Mar.: *Old Masters*.

8th Street Gallery (33W8) To Mar. 31: *8th Street Gallery Art Association*.

Feigl Gallery (601 Madison at 57) Mar. 21-Apr. 4: *Hugh Kappel*.

Ferargil Galleries (63E57) To Mar. 18: *Paintings by Ernest Laeson*.

Forster Collection (1E70) Mar.: *Paintings by Lauren Ford*.

Goodwin Collection (1E70) Mar.: *Paintings by John Rood*.

Princ Collection (1E70) Mar.: *Paintings by Winslow Homer*.

Museum of Non-Objective Painting (24E54) From Mar. 15: *Kandinsky Memorial Exhibition*.

Jerome Myers Gallery (1007 Carnegie Hall) To Apr. 1: *Self Portraits by Jerome Myers*.

Newhouse Galleries (15E57) Mar.: *European and American Masters*.

Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Mar. 15-Apr. 15: *American Landscape and Genre Painting*.

Museum of Non-Objective Painting (24E54) From Mar. 15: *Kandinsky Memorial Exhibition*.

Jerome Myers Gallery (1007 Carnegie Hall) To Apr. 1: *Self Portraits by Jerome Myers*.

Newhouse Galleries (15E57) Mar.: *European and American Masters*.

Harry Shaw Newman Gallery (Old Print Shop) (150 Lexington at 30) Mar. 15-Apr. 15: *American Landscape and Genre Painting*.

Whitney Museum (10W8) To Apr. 11: *European Artists in America*.

Wildenstein and Co. (19E64) To Mar. 28: *Portraits of Children*.

Willard Gallery (32E57) To Mar. 24: *Paintings by Perle Fine*.

Howard Young Gallery (1E57) Mar.: *Old Masters*.

Young Men's Hebrew Association (Lexington at 92) To Mar. 15: *Group Exhibition*.

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His works have been acquired by many museums and art societies—among them three permanent collections in his native city of Rochester, N. Y.

He is also a member of the Audubon Artists and the Society of American Etchers.

EXHIBITION NOTE

A new collection of Paintings by Douglas Gorsline will be on view until Saturday, March 31, at the Babcock Galleries, 38 E. 57th St., N. Y. C., his sole representative.

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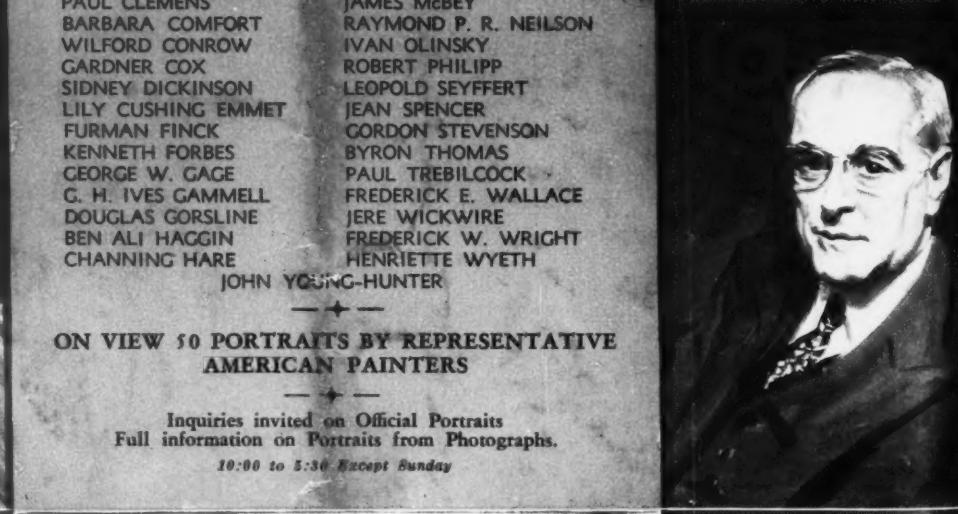
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